A Reading and Drill Book

— IN THE —

ELEMENTS

— OF THE —

ENGLISH LANGUAGE.

A PARSING

AND

DRILL BOOK

IN THE

ELEMENTS OF THE ENGLISH LANGUAGE.

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RUTLAND, VT.
PUBLISHED BY TUTTLE & COMPANY.
1873.

Press of Co., Printers, Rutland, Vt.

PREFACE.

This work is meant for a drill book in elements. It is designed to help forward such a study of the English language as will enable one to read at least modern English authors with enjoyment, and to express clearly his own thoughts. The aim in it particularly is to lead to a study of words in respect to their forms, formation, and meaning; and of sentences as representatives of thought.

Questions, directions, and references, have been subjoined to a part of the text at the beginning of the book, to indicate modes of handling words and sentences. Very few of the questions and directions lead to exercises usually called grammatical, as it is supposed that such will be sufficiently suggested by a proper study of the grammar.

The method of word analysis, inserted and illustrated, has been for some time in actual use, with good results.

The "Roots of English Words" at the end of the book is a third edition, revised, enlarged and improved. The first editions, constantly used in classes for several years, have been found to do good service. This list of "Roots" has been drawn almost exclusively from the selections contained in the book, the intention being to include nearly every root to be found in the words of the text, with its various forms, its most common prefixes, and its meaning. Though not prepared as a general collection of the root forms of our language, it will be found to contain a very large proportion of such as are oftenest met with in reading.

It scarcely need be said that the longer root forms are

generally derived from shorter forms by the addition of significant parts, and that so they often differ from them in meaning.

A few very familiar English primitives have been inserted to give a hint of what may be done with others. Of such *come* is an example. A few words of foreign origin were supposed to be familiar enough to need no help from this list, and their roots were not included. Of these *latitude* is an example. A few were found to be of double or doubtful origin, or to have undergone such transformations as to make the explanation of them by their roots to the English scholar a thing of doubtful utility, and their roots were omitted. Examples of such are *refuse, custom.*

This table of roots is not designed to supersede the use of the dictionary, it can be used to best advantage with the aid of a dictionary. Those who desire to go more fully into the subject will find excellent help in Oswald's Etymological Dictionary and in Haldeman's Affixes to English Words. Of course no teacher of the English speech will be without Trench's Study of Words.

It is hoped that the selections herewith presented will prove worthy of study in themselves and for the authors and works to which they give some slight introduction.

This edition is enlarged in all its parts. New selections have been added to give a greater variety of exercises. The Table of Roots has been enlarged to correspond with the added selections, tables of Prefixes and of Suffixes, and a Biographical Index, have been introduced; and Scanning has been briefly treated in the Introductory Lessons.

To my fellow teachers, and others, who have favored me with suggestions, my thanks are herewith presented. Their approval is the reason for the appearance of this edition.

RANDOLPH, Nov., 1873.

CONTENTS.

TO TEACHERS. INTRODUCTORY LESSONS.

SELECTIONS.

TO TEACHERS.

THE ESSENTIAL PART

of this book is the text of the selections. Whatever else it contains has been introduced to facilitate the study of that text.

THE INTRODUCTORY LESSONS

contain some things that, if not here collected, one would have to look in several books for.

THE SENTENCE

is the proper unit of speech, and so is the first thing to be treated in the study of language. Beginning with the lesson entitled *The Sentence* read over with the class the groups of words, and see that the distinction among the groups is well understood by the pupil. Then let him write out such groups as are sentences, and form other groups, some making sentences, and some not making sentences.

THE USES OF SENTENCES

should be considered next, and the lesson bearing that title treated in the same way. When the pupils have become able to form and to recognize sentences of the several classes, they should learn the definitions of the first two lessons.

THE LESSONS FOLLOWING

should be treated in a similar manner, being taken up slowly in connection with abundant exercises in the formation of sentences and in classifying the sentences of the selections in the body of the book.

WORD ANALYSIS

tends, first of all, to promote accuracy in pronunciation and spelling, and is an important exercise. After the method has been learned and applied to the

WORDS FOR ANALYSIS

it should be applied to the words as they stand in the selections.

THE SCANNING

of the simpler forms of poetry is very easy. It is also very useful as leading to a better knowledge of the accentuation and construction of words, and to an observation of the musical or unmusical effect of words and combinations. Scanning is best learned by imitation. Let the teacher select an easy passage from some poem in the book, as for example, the first lines of "The Lady of Shallott," and scan to the class, then with the class, then let the class scan without the teacher; and, in due time, let each pupil scan the passage by himself. After a few exercises of this sort, the lessons relating to scanning may be studied in the same way as the previous ones.

ROOTS,

prefixes and suffixes are best studied in connection with the text of some good author.

To begin the study of these, let the teacher read over with the class the text of the lessons entitled *A Sentence with Questions*, and of those entitled *Elisha and Joash*, *Solomon's Request* and *An Address*, observing in the notes what words are given as having prefix or suffix, and the parts of such words. Then find in the tables the several prefixes, roots and suffixes, and their meaning. After going over these lessons in this way, let them be often reviewed, the teacher calling for the prefix, root, primitive, or suffix of a word, and the class, or a pupil, responding with the part and its meaning. When these lessons have been gone through with many times in this way, the class should be set to learning the prefixes and the suffixes, such exercises as are above described being kept up meanwhile.

The writing of words and their parts on the blackboard, as they are presented in the notes referred to, is a good exercise for a class.

THE NOTES AND QUESTIONS

whose use has not yet been particularly described, are designed rather to be read by the teacher and pupil, for the suggestions they may afford, than for class use.

THE SENTENCE.

GROUPS OF WORDS. EXAMINE THEM.

Sun sky stars if of. Lamp book hear sight good. The sun shines. Inkstand pens paper. This is a good pen. How it rains! Seeing such hat band-box. The horse runs. Fire flow water grass oxen. The cherry is ripe. Is the apple ripe? Can you see the hawk? Hear him.

Copy those groups of words that tell something or ask something.

A sentence is a group of WORDS making complete SENSE, or, A sentence is a THOUGHT expressed in WORDS.

WORDS and SENSE are necessary to a sentence.

THE USES OF SENTENCES.

I. SENTENCES USED TO ASSERT.

He greets me well. I am a soldier. You may do so. The storm is up. The gods to-day stand friendly.

II. SENTENCES USED TO ASK QUESTIONS.

Whence comest thou? Saw you anything? Did he take interest? Where is my instrument? Calls my lord?

III. SENTENCES USED TO COMMAND OR EXHORT.

Consent thou not. Say not thou. See thou to that. Be ye warned. Be ye therefore perfect. Turn ye. Believe not so. Give me your hand. Pause there. Draw aside the curtains. Speak to me. Come on.

IV. SENTENCES USED TO EXPRESS STRONG EMOTION.

How ill this taper burns! What a fearful night is this! How beautiful the fresh green fields are!

Sentences are used for four general purposes; (1) to assert, (2) to ask questions, (3) to command or entreat, (4) to express strong emotion.

I. Sentences used to assert are declarative.

II. Sentences used to ask questions are interrogative.

III. Sentences used to command or entreat are imperative.

IV. Sentences used to express strong emotion are exclamatory.

a. Every sentence should begin with a capital letter.

b. Every declarative sentence, and every imperative sentence should be followed by a period.

c. Every interrogative sentence should be followed by an interrogation point.

d. Every exclamatory sentence should be followed by an exclamation point.

WORDS

GROUPS OF LETTERS. EXAMINE THEM.

Aabib, ggthe, oegin, outer, eonneryic, buying.

Give the sound of each letter in each group. Combine the letters in syllables and pronounce, if you can.

Which of the groups mean something? The groups that mean something are words.

Words are either spoken or written. A spoken word is a sound or a group of sounds used as the sign of an idea.

A written word is a letter or a group of letters used as the sign of an idea, or briefly.

A word is the sign of an idea.

SOUNDS.

A, I, O.

Pronounce these words. Pronounce making the sounds very short, making the sounds very long. The mouth is kept open, and the breath is not stopped in making these sounds.

Such sounds consist of pure tone and are called vocals.

At, if, it, up.

Pronounce these words aloud. Give separately the sounds of each word. Give the vocal sounds of each word. Pronounce these words in whisper. Give separately in whisper the sounds of each word. One sound in each word is the same when the word is whispered as when it is spoken aloud.

Such sounds consist of pure breath and are called aspirates.

Am, an, in, on, or.

Pronounce these words aloud. Give separately the sounds of each word. Give the vocal sounds of the words. Give the sounds not vocal. Pronounce each word in whisper. Give separately in whisper the sounds of each word. The sounds not vocal are not the same in the whispered word as in the word spoken aloud.

Such sounds consist of tone and breath united and are called subvocals.

An elementary sound is one of the simple sounds used in speech.

There are three classes of elementary sounds; vocals, aspirates and subvocals.

Vocals consist of pure tone.

Aspirates consist of pure breath.

Subvocals consist of tone and breath united.

LETTERS.

Bat, bate, fan, fain, pain, cub, cube, receipt, might.

Pronounce these words. Give the vocal sounds of the words, the aspirate sounds, the subvocal sounds.

Name the letters representing the vocal sounds, the aspirate sounds, the subvocal sounds, those representing no sound.

A letter is a character used to represent an elementary sound.

There are three classes of letters; vowels, aspirates, subvocals.

Letters that represent vocal sounds are vowels.

Letters that represent aspirate sounds are called aspirates.

Letters that represent subvocal sounds are called subvocals.

Letters representing aspirate sounds and letters representing subvocal sounds are consonants.

Letters that represent no sound are silent.

The vowels are; *a*, *e*, *i*, *o*, *u*, and *w* and *y* when not joined in pronunciation with a following vowel.

The aspirates are: *c*, *f*, *h*, *k*, *p*, *s* as in sun, *t*, *th* as in think, *sh*, *ch*, *x* as in tax, *wh*.

The subvocals are; *b*, *d*, *g*, *j*, *l*, *m*, *n*, *ng*, *r*, *s* as in wise, *th* as in this, *v*, *w* and *y* when not vowels, *x* as in example, *z*.

SYLLABLES.

Man, *out*, *see*, *knife*, *word*, *pen*, *get*, *hear*, *speak*.

Pronounce these words. They are pronounced by one impulse of the voice.

Such words are monosyllables.

Manly, *outward*, *paper*, *vocal*, *accent*, *consist*.

Pronounce these words. They are pronounced by two impulses of the voice.

Such words are disyllables.

Aspirate, *excellent*, *subvocal*, *syllable*, *courageous*.

Pronounce these words. They are pronounced by three impulses of the voice.

Such words are trisyllables.

Excellently, *accommodation*, *ungrammatically*.

Pronounce these words. They each require more than three impulses of the voice.

Such words are polysyllables.

An impulse of the voice is such an effort as is made in pronouncing words, like *man*, *out*, *see*.

A syllable is a word or a part of a word pronounced by one impulse of the voice.

A monosyllable is a word of one syllable.

A dissyllable is a word of two syllables.

A trisyllable is a word of three syllables.

A polysyllable is a word of more than three syllables.

DIPHTHONGS. TRIPHTHONGS. DIGRAPHS.

Oil, loud, town, fair, great, height, say, saw, aught.

Pronounce these words. In each word two vowels stand together in the same syllable.

Two vowels standing together in the same syllable are a diphthong.

In *oil, loud, town,* both vowels are sounded; in *fair great, height, say, aught,* only one of the vowels is sounded.

A diphthong in which both vowels are sounded is a proper diphthong.

A diphthong in which only one vowel is sounded is an improper diphthong.

Beauty, lieu, view, buoy.

Pronounce these words. In each word three vowels stand together in one syllable.

Three vowels standing together in one syllable are a triphthong.

Sing, this, when, physic, child, fish.

Pronounce these words. In each word are two consonants standing together to represent one sound.

Two consonants standing together to represent one sound are a digraph.

DERIVATION.

Come, become, income, outcome, overcome, welcome, comely, comeliness, uncomely, forthcoming, unbecoming.

These words have a common part *come*, which is itself an English word. The other words are formed from the word *come* by putting other parts before or after, or both before and after it. The word *come* is not derived from any other English word, and is a primitive word. The other words are derivative words. This is derivation by addition.

See, saw; blow, blew; tread, trod; man, men.

The second word in each pair is derived from the first, by change of vowel. This is derivation by internal change.

Sell, sold; teach, taught; shall, should; will, would.

The second word in each pair is derived from the first. In each derivative there is (1) an addition, (2) change of vowel, (3) change of consonants. This is derivation by addition and interal change.

Conceive, deceive, perceive, receive, receiving, received, receiver, receivers, receivable.

These words have a common part *ceive* from which words are formed by additions; but that common part is not itself an English word. Such a common part is a root.

A primitive is a word not derived from any other word in the language.

A derivative is a word formed from some other word in the language.

A root is a syllable or a group of syllables, not itself an English word, from which English words are formed by additions.

A prefix is a part put before a primitive or a root to form a word.

A suffix is a part put after a primitive or a root to form a word.

There are three modes of derivation from primitives, (1) by addition, (2) by internal change, (3) by addition and internal change.

NOTE 1.—When the derivation is by addition a part may be dropped as *love, loving; send, sent; have, had; young, youth.*

NOTE 2. A new word is sometimes formed by dropping a part, as *alone, lone; an, a; mine, my; thine, thy; agone, ago.*

RULES FOR SPELLING.

Accident, graceful, racy, gentle, gyrate, gigantic.

Give the sounds of *c* and *g* in these words. *C* before *e*, *i*, *y* has the sound of *s*; and *g* before *e*, *i*, *y* has the sound of *j*. These are the soft sounds of *c* and *g*. The other sounds of *c* and *g* are their hard sounds.

Hat, hate; rag, rage; since, face.

Compare the number of letters in each of these words with the number of sounds in the word. *E* in hate shows that *a* has a long sound, *e* in rage and in face shows that the vowel before it has a long sound and that the consonant before it has its soft sound.

Write, writing; slate, slaty; conceive, conceivable.

Each primitive ends with *e*. Each derivative drops *e* and adds a suffix beginning with a vowel.

Courage, courageous; charge, chargeable; grace, gracious.

Each primitive ends in *e* preceded by *g* and *c*. Each suffix begins with a letter before which *g* and *c* are hard. *E* is retained in the first two and becomes *i* in the third.

Carry, carried; espy, espial; heavy, heaviness.

Each primitive ends in *y* preceded by a consonant, the *y* is changed before a suffix.

Survey, surveyor; destroy, destroying; allay, allayed.

Each primitive ends in *y* preceded by a vowel, the *y* remains before a suffix.

Fly, flying; lie, lying; bounty, bounteous.

Two *i's* are not brought together, sometimes *y* becomes *e*.

Pen, penning; compel, compellative; acquit, acquitted.

The first primitive is a monosyllable, the second and third are accented on the last syllable. Each primitive ends with a single consonant. Each final consonant in the first two primitives is preceded by a single vowel, and in the last by a vowel after *qu*. Each derivation adds a syllable beginning with a vowel, and doubles the final consonant of the primitive.

C and *g* are generally soft before *e*, *i*, *y*, and are hard in other situations.

E final generally shows that the preceding vowel has a long sound.

E final is generally dropped before a suffix beginning with a vowel; but it is sometimes retained or changed to *i* after *c* or *g* to preserve the soft sound of *c* or *g*.

Y final preceded by a consonant is changed to *i* before a suffix; but two *i's* must not be brought together.

Y final preceded by a vowel is unchanged before a suffix.

A single consonant ending a monosyllable or a word accented on the last syllable, and following a single vowel, or a vowel after *qu*, is doubled before a suffix beginning with a vowel.

COMPOUND WORDS.

Inkstand, pen-holder, overgrown, notwithstanding.

These words consist of two or more words each.

A word consisting of two or more words is a compound word.

Compounds that have been long in use are written and printed like other words.

New compounds generally have the parts separated by a hyphen.

The words put together to form a compound may be either primitive or derivative words.

ACCENT. EMPHASIS.

Happy, relief, congregate, completed, preparation.

In each of these words, one syllable is uttered with more force than the others, and is the accented syllable.

Give me the book. Commend me to your father.

In each of these sentences, the first word and the last are uttered with more force than the others; these are the emphatic words.

Accent is the greater stress of voice given to one syllable of a word.

Emphasis is the greater stress of voice given to some word or words of a sentence.

WORD ANALYSIS. EXAMPLES.

LETTER.

Letter is a word of six letters; of these two, e, e, are vowels, single and sounded; and four, l, t, t, r, are consonants, of which t, t are aspirates representing but one sound, and l, r are subvocals, single and sounded. *Letter* is a dissyllable, accented on the first syllable, a primitive word, a simple word.

SPOILER.

Spoiler is a word of seven letters; of these three, o, i, e, are vowels; o, i form a proper diphthong, e is single and sounded; four, s, p, l, r, are consonants, of which two, s, p, are aspirates, and two, l, r, are subvocals; the consonants are single and sounded. *Spoiler* is a dissyllable, accented on the first syllable,—a derivative word from the primitive *spoil*, with the suffix *er*, and a simple word.

UNTIMELY.

UNTIMELY is a word of eight letters; of these four, u, i, e, y, are vowels; u, i, y are single and sounded, and e is silent; and four, n, t, m, l, are consonants, of which n, m, l are subvocals, and t is an aspirate; all are single and sounded. *Untimely* is a trisyllable, accented on the second syllable,—a derivative word formed from the primitive *timely*, with the prefix *un*; and *timely* is a derivative word formed from the primitive *time*, with the suffix *ly*.

NOTWITHSTANDING.

NOTWITHSTANDING is a word of fifteen letters; of these four, o, i, a, i, are vowels, single and sounded; and eleven, n, t, w, t, h, s, t, n, d, n, g, are consonants, of which six, n, w, n, d, n, g, are subvocals, and five, t, t, h, s, t, are aspirates; the second t with h forms a subvocal digraph, and the last n with g forms a subvocal digraph; the others are single and sounded. *Notwithstanding* is a polysyllable, accented on the third syllable,—a compound word, of which the component parts are *not*, *with*, and *standing*; of these *not* and *with* are primitives, and *standing* is a derivative from the primitive *stand* with the suffix *ing*.

GENTLEMANLY.

GENTLEMANLY is a word of eleven letters; of these four, e, e, a, y, are vowels, single; the first e, a, y sounded, the second e silent; seven, g, n, t, l, m, n, l, are consonants, of which six, g, n, l, m, n, l, are subvocals, and one t is an aspirate; they are single and sounded. *Gentlemanly* is a polysyllable, accented on the first syllable,—a derivative from the primitive *gentleman*, with the suffix *ly*. *Gentleman* is a compound word, of which the component parts are *gentle* and *man*.

ORDER OF WORD ANALYSIS.

- A word is
  - of letters
    - vowels
      - single
        - sounded
        - silent
      - combined
        - sounded
        - silent
    - consonants
      - aspirates
        - single
          - sounded
          - silent
        - combined
          - sounded
          - silent
      - subvocals
        - single
          - sounded
          - silent
        - combined
          - sounded
          - silent
- is
  - a monosyllable / dissyllable / trisyllable / polysyllable
    - accented on the — syllable.
  - a primitive.
  - a derivative (primitive, prefix, suffix).
  - a simple.
  - a compound (component parts).

EXERCISE IN WORD ANALYSIS.

All the words in the following lists are for practice in spelling by sounds and in word analysis. Some of the lists are also for other purposes, as indicated.

(1) Bat, cat, met, pin, not, tub, cyst.

To illustrate the rule for the sounds for *c* and *g*.

(2) Cent, city, cymbal, can, cry, frolic.

(3) Gentle, ginger, gyve, gag, gossip, argus.

To illustrate further the rule for the sounds of *c*.

(4) Colicky, physicked, talcky, trafficker, zincky.

To illustrate one use of *e* final.

(5) Bate, care, mete, pine, note, tube, cyme.

To illustrate one other use of *e* final.

(6) Prance, pounce, lounge, sponge, cringe, voice.

To illustrate two uses of *e* final.

(7) Face, ice, nice, spruce, cage, page, huge.

To illustrate the rule for *doubling* in derivatives.

(8) Running, acquitting, blurring, happy, ruddy.

To illustrate the rule for dropping *e* final.

(9) Loving, eying, forcible, blamable, changing.

To illustrate exceptions to the rule for dropping *e* final.

(10) Chargeable, peaceable, courageous, seeing, hoeing.

To illustrate the rule for *y* final.

(11) Marriage, pitiful, merriment, duties, days.

To illustrate exceptions to the rule for *y* final.

(12) Carrying, pitying, slyly, beauteous, dying.

A SIMPLE SENTENCE WITH QUESTIONS.

In the beginning God created the heaven and the earth.

I.—Read the sentence. Tell what it means. What is the smallest number of these words that you can put together and make sense? Write those words. What words stand before these in the sentence? In what other places in the sentence can you put those first words? In how many other places? What words in the sentence follow those you have chosen to write? In what other places in the sentence can you put those last words? In how many other places?

Who is spoken of as doing something in this sentence? What did he do? What was the result of his doing? When did he do it? Write the word denoting the Being spoken of in this sentence. Write the word denoting the act performed. Write the words denoting the result of the act. Write the words denoting the time of the act.

How many are the principal ideas expressed in this sentence? How many of the principal ideas are expressed by a single word? How many by a group of words? What single words express each a principal idea of the sentence? What groups of words express each a principal idea of the sentence?

Write the sentence in as many ways as you can, chang-

In the beginning God created the heaven and the earth.

ing the order of the words, but not changing the words. Express the meaning of the sentence as nearly as you can in different words.

II.—How many words in this sentence? How many letters in the first word? Name them. How many in the second word? Name them. How many in each other word of the sentence? Name them. Write in a column the letters used in this sentence. After each letter in the column place a figure showing how many times the letter is used in the sentence.

Pronounce the first word of the sentence. How many sounds are combined in the word? Give the sounds. What letter represents the first sound? What the second? Give the sound of *i* in *in*. Give the sound of *n* in *in*.

Pronounce the second word in the sentence. How many sounds are combined in the word? Give the sounds. What letters represent the first sound? What letter represents the second sound? Give the sound of *th* in *the*. Give the sound of *e* in *the*.

Pronounce each other word in the sentence. Give for each word the sounds combined in it. Name the letters representing the several sounds. Give the sound represented by each letter or combination of letters. How many sounds in each of the several words of the sentence? How many letters? How many combinations of letters to represent a single sound? How many letters representing no sound? In what words of the sentence is the number of letters greater than the number of sounds? In what words is the number of letters equal to the number of sounds? What do we call a letter representing no sound? Write in a column the combinations of letters used in this sentence, each to represent a single sound. After each combination write a figure showing how many times the combination is used in the sentence.

III.—Pronounce in whisper the seventh word of the sentence. Give in whisper the sounds of the word. What

In the beginning God created the heaven and the earth.

letter represents the first sound? What the second? What the third? What the fourth?

Pronounce the word aloud. Give aloud the sounds of the word that can be given aloud. What letter represents the first sound? What the second? What the third? What the fourth?

To what letter do you give the same sound when the word is whispered that you give to it when the word is spoken aloud? Go through with all the words of the sentence, first pronouncing each in whisper, and giving its sounds in whisper, then pronouncing the word aloud, and giving its sounds aloud, and see what sounds are the same when the word is whispered as when it is spoken aloud. What do the whispered sounds consist of? What are the whispered sounds called? What are the letters representing whispered sounds called?

Return to the seventh word of the sentence and pronounce it aloud. Give aloud such of the sounds of the word as can be given aloud, and observe that in giving some of the sounds you stop the breath by tongue or lips. Pronounce the word and give the sounds again, observing more carefully. Go through with all the words of the sentence, observing what sounds not aspirate you stop the breath to make, and what sounds not aspirate you make without stopping the breath. What do we call those sounds not aspirate that we can make without stopping the breath? What do we call the letters representing those sounds? What do we call those sounds not aspirate that we stop the breath to make? What do we call the letters representing those sounds?

Make a list of the aspirates in this sentence. Of the vowels. Of the subvocals. Of the silent letters. Of the dipthongs. Of the digraphs.

IV.—Pronounce the words of the sentence. How many impulses of the voice are required for the first word? How many for the second word? For the third? For

In the beginning God created the heaven and the earth.

each of the other words? What do we call that part of a word which is pronounced by a single impulse of the voice? Define monosyllable, dissyllable, trisyllable, polysyllable. Make a list of words of one syllable from the sentence. Of words of two syllables. Of three syllables.

V.—From the fifth word of the sentence take the last letter; what word remains? What does the remaining word mean? What does *created* mean? What does the *d* mean?

From the seventh word take the last letter; what is the remaining word? What does the remaining word mean? What does *heaven* mean? What does the *n* mean?

From the third word take the last three letters; what does the remaining word mean? What does *beginning* mean? What does the *ing* mean? After taking off *ing*, is the remaining word correctly spelled? Give the rule of spelling applicable to *beginning*

From the third word take the first two letters; take away also the last four letters,—what remains? What is the meaning of the remaining word? What is the meaning of *begin?* What is the meaning of *be?* What is the use of *be* in this word? Is *gin*, meaning to commence, in use at the present time?

From the last word take the last two letters. The remaining word is *ear*, meaning to plow. *Earth* means that which is plowed. What does the *th* mean?

What is a primitive word? What is a derivative word? Make a list of the primitive words in the sentence. Of the derivative words. Of the primitives found in the derivative words. Of the prefixes. Of the suffixes. What is a prefix? What is a suffix?

What are the elements of the words we speak? What are the elements of the words we write? By what organs do we recognize spoken words? By what written words? By what organs do we express spoken words? By what do we express written words?

FEET. SCANNING.

On either side the river lie.—Tennyson.

Read the line. The accented syllables are *ei*, *side*, *riv*, *lie*. The syllables of the line are grouped in pairs, of which the second syllable is accented and the first unaccented. Such a group of syllables is an iambic foot, or an iambus.

Little breezes dusk and shiver.—Tennyson.

The accented sylibles are *lit*, *breez*, *dusk*, *shiv*. The syllables of the line are grouped in pairs, of which the first syllable is accented and the second is unaccented. Such a group of syllables is a trochaic foot, or a trochee.

When the firmament quivers with daylight's young beam.—Bryant.

The accented syllables are *fir*, *quiv*, *day*, *beam*. The syllables of the line are grouped in triplets, of which the last syllable is accented and the first two are unaccented. Such a group of syllables is an anapestic foot, or an anapest.

Hail to the chief who in triumph advances.—Scott.

The accented syllables are *hail*, *chief*, *tri*, *vanc*. The last two syllables of the line are a trochee, the other syllables are grouped in triplets, of which the first syllable is accented and the last two are unaccented. Such a group of syllables is a dactylic foot, or a dactyl.

One after another the white clouds are fleeting.—Tennyson.

The accented syllables are *af*, *oth*, *white*, *fleet*. The syllables of the line are grouped in triplets, of which the second syllable is accented, and the first and the last are unaccented. Such a group of syllables is an amphibrachic foot, or an amphibrach.

A foot is one of the groups of syllables of which a line of poetry is composed.

There are used in English poetry five principal feet: the iambus, the trochee, the anapest, the dactyl, the amphibrach.

A trochee is a foot of two syllables, of which the first is accented.

An iambus is a foot of two syllables, of which the second is accented.

A dactyl is a foot of three syllables, of which the first is accented.

An amphibrach is a foot of three syllables, of which the second is accented.

An anapest is a foot of three syllables, of which the third is accented.

Scanning is the reading of poetry, so as to show what the several feet are.

KINDS OF LINES.

Italy.—Bryant.

In this line is one foot, a dactyl. Because the foot is a dactyl, the line is dactylic; because there is only one foot in it, the line is a monometer.

He is gone, he is gone.—Shakespeare.

In this line are two anapests. Because the feet are anapests, the line is anapestic; because there are two feet in it, the line is dimeter.

Come hither, come hither, come hither.—Shakespeare.

In this line are three amphibrachs. Because the feet are amphibrachs, the line is amphibrachic; because there are three feet in it, the line is a trimeter.

Willows whiten, aspens quiver.—Tennyson.

In this line are four trochees. Because the feet are trochees, the line is trochaic; because there are four feet, the line is tetrameter.

Knowledge is proud that he has learned so much.—Cowper.

In this line are four iambics and one trochee. Because the prevailing foot is the iambus, the line is iambic; because there are five feet in it, the line is a pentameter.

In the Acadian land on the shores of the Basin of Minas.—Longfellow.

In this line are five dactyls and one trochee. Because the prevailing foot is the dactyl, the line is dactylic; because there are six feet in it, the line is a hexameter.

A verse	composed of	iambics, is iambic.
"	"	trochaics, is trochaic.
"	"	dactyls, is dactylic.
"	"	anapests, is anapestic.
"	"	amphibrachs, is amphibrachic.
A verse	consisting of	one foot, is a monometer,
"	"	two feet is a dimeter.
"	"	three feet, is a trimeter.
"	"	four feet, is a tetrameter.
"	"	five feet, is a pentameter.
"	"	six feet, is a hexameter.

METERS. STANZA. RHYME.

Truth crushed to earth shall rise again;
The eternal years of God are hers;
But Error, wounded writhes in pain,
And dies among his worshippers.—*Bryant.*

Count the lines and the feet in each line, and notice the kind of foot. This is long meter.

The fragrant birch, above him, hung
Her tassels in the sky;
And many a vernal blossom sprung,
And nodded careless by.—*Bryant.*

Count the lines and the feet in each line, and notice the kind of foot. This is common meter.

Behold the morning sun
Begins his glorious way;
His beams through all the nations run,
And life and light convey.—*Watts.*

Count the lines and the feet in each line, and notice the kind of foot. This is short meter.

Hark what celestial sounds,
What music fills the air!
Soft warbling to the morn
It strikes the ravished ear.
Now all is still;
Now wild it floats
In tuneful notes,
Loud, sweet and shrill.
—*Sabbath Hymn Book.*

Count the lines and the feet in each line, and notice the kind of foot. This is hallelujah m[illegible]

There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society where none intrudes
By the deep sea, and music in its roar;
I love not man the less, but nature more,
From these our interviews, in which I steal
From all I may be, or have been before,
To mingle with the universe, and feel
What I can ne'er express, yet cannot all conceal.—*Byron.*

Count the lines and the feet in each line, and notice the kind of feet and the arrangement of the like sounds at the end of the lines. This is the Spenserian stanza.

When breezes are soft and skies are fair,
I steal an hour from study and care,
And hie me away to the woodland scene,
Where wanders the stream with waters of green,
As if the bright fringe of herbs on its brink
Had given their stain to the waves they drink;

And they, whose meadows it murmurs through,
Have named the stream from its own fair hue.
—*Bryant.*

Notice the feet in these lines; they are purposely varied very much. Such poetry is called composite verse.

A stanza is a combination of several lines of poetry.

Rhyme is the agreement of sound at the end of the successive lines.

Poetry, without rhyme, is blank verse.

The long meter stanza consists of four lines of four iambic feet each.

The common meter stanza consists of four lines, of which the first and third contain four, and the second and fourth contain three iambic feet each.

The short meter stanza consists of four lines, of which the third contains four, and the first, second and fourth contain three iambic feet each.

The hallelujah meter stanza consists of eight lines, of which the first four contain three, and the last four contain two iambic feet each.

N. B.—The last four lines are frequently printed as two.

The Spenserian stanza consists of nine lines, of which the ninth contains six, and the first eight contain five iambic feet each; and in which the first and third, the second, fourth, fifth and seventh, and the sixth, eight and ninth rhyme together.

Composite verse is poetry in which various meters are freely combined.

A SENTENCE WITH QUESTION.

Willows whiten, aspens quiver,
Little breezes dusk and shiver
Thro' the wave that runs forever
By the island in the river
Flowing down to Camelot.

How many syllables in the first line? Name the accented syllables in the first line. Pronounce the feet in the first line. How many feet in the line? What is the kind of foot? What is the line

Willows whiten, aspens quiver,
Little breezes dusk and shiver
Thro' the wave that runs forever
By the island in the river
Flowing down to Camelot.

called, because of the kind of foot? What is the line called, because of the number of feet? Scan the other lines. What is the kind of foot in them? What is the number of feet in them? In which line does the last foot lack a syllable?

How many assertions in this sentence? Read the assertions separately? What are the *willows* said to do? The *aspens?* The *breezes?* What *whiten?* What *quiver?* What *dusk* and *shiver?* Where *dusk* and *shiver?* What *wave?* What *runs?* *Runs* how long? *Runs* where? What *island?*

Why do *little*, *thro'*, *by*, *flowing* begin with capital letters? What two reasons for beginning *willows* with a capital letter?

Willows = willow+s. *Aspens* = aspen+s. *Breezes* = breeze+s. What is the use of the *s* in these words? *Whiten*=white+en; meaning of *white?* of *whiten?* of *en?* What is dropped in *whiten?* What rule of spelling is applicable to *whiten?*

What *runs?* How many *run?* What letter in *runs* shows how many run? *Forever*=for+ever; what kind of a word? *Flowing*=flow+ing; meaning of *flow?* of *flowing?* of *ing?*

Name the vowels in these lines, the subvocals, the aspirates. Analyze the words of the sentence.

ELISHA AND JOASH.

SECOND KINGS XIII., 14 to 19.

(1) Now Elisha was fallen sick, of his sickness whereof he died. (2) And Joash, the king of Israel, came down unto him, and wept over his face, and said: O my father, my father! the chariot of Israel and the horsemen thereof.

1. Who was *sick?* Of what *sickness?* Whose *sickness?* Who *died!* *Fallen*=fall+en. *His*=he+s. *Sickness*=sick+ness. *Whereof*=where+of, and means of which. Express the meaning of this sentence in your own words; in one sentence, in two sentences.

2. Who *came down?* To whom did he *come down?* *Over* whose *face?* Who *said?* *Said* what? Who *my father?* *The chariot* of what? *The horsemen* of what?

King=kin+ing. *Him*=he+m. *Wept*=weep+t. *Said*=say+d. *Chariot*=char+iot. *Horsemen*=horse+men. *Thereof*=there+of, and means of that. Express the meaning of this sentence in your own words; in one sentence, in two sentences, in three sentences.

(3) And Elisha said unto him, Take bow and arrows. (4) And he took unto him bow and arrows. (5) And he said to the king of Israel, Put thine hand upon the bow. (6) And he put his hand upon it; and Elisha put his hands upon the king's hands. (7) And he said Open the window Eastward. (8) And he opened it. (9) Then Elisha said, Shoot. (10) And he shot. (11) And he said, The arrow of the Lord's deliverance from Syria; for thou shalt smite the Syrians in Aphek, till thou have consumed them.

3. *Arrows*=arrow+s.
5. *Thine*=thou+en. *Upon*=up+on.
6. *His*=he+s. *King's*=kin+ing+'s. *Hands*=hand+s.
7. *Eastward*=east+ward.
8. *Opened*=open+ed.
11. *Lord's*=Lord+'s. *Deliverance*=de+liver+ance. *Shalt*=shall+t. *Syrians*=Syria+an+s. *Consumed*=con+sum+ed. *Them*=the+m.
Express the meaning of each sentence in your own words.

(12) And he said, Take the arrows. (13) And he took them. (14) And he said unto the king of Israel, Smite upon the ground. (15) And he smote thrice, and stayed. (16) And the man of God was wroth with him, and said, Thou shouldst have smitten five or six times; then hadst thou smitten Syria till thou hadst consumed it; whereas now thou shalt smite Syria but thrice.

15. *Thrice*=three+ce. *Stayed*=stay+ed.
16. *Shouldst*=shall+d+st. *Smitten*=smite+en. *Times*=time+es. *Hadst*=have+ed+st. *Consumed*=con+sum+ed. *Whereas*=where +as. *But*=be+ut

Make a list of the primitive words found in this selection; of the derivative words; of the compound words.

From what primitive is *fallen* derived? His? Died? Came? Him? Took? Smote? Make a list of the primitives from which the derivatives of this lesson are formed. Which derivatives are formed by addition? Which by internal change? Which by internal change and addition?

Which of the sentences contain more than one assertion? Which of the sentences express a command? Write out this story in your own words.

SOLOMON'S REQUEST.

FIRST KINGS, III., 5 to 10.

(1) In Gibeon the Lord appeared to Solomon in a dream by night: and God said, Ask what I shall give thee. (2) And Solomon said, Thou hast showed unto thy servant David, my father, great mercy, according as he walked before thee in truth, and in righteousness, and in uprightness of heart with thee; and thou hast kept for him this great kindness, that thou hast given him a son to sit on his throne, as it is this day. (3) And now, O Lord my God, thou hast made thy servant king instead of David, my father: and I am but a little child; I know not how to go out or come in.

1. *Appeared*=ap+pear+ed. *Said*=say+d.
2. *Hast*=have+st. *Showed*=show+ed. *Servant*=serv+ant. *According*=ac+cord+ing. *Walked*=walk+ed. *Before*=be+fore. *Truth*=true+th. *Righteousness*=right+wis+ness. *Uprightness*=up+right+ness. *Kept*=kep+t. *Him*=he+m. *Kindness*=kin+d+ness. *Given*=give+en. *His*=he+s.
3. *Made*=make+de. *King*=kin+ing. *Instead*=in+stead. *But*=be+ut. *Little*=lit+le.

(4) And thy servant is in the midst of thy people which thou hast chosen, a great people, that cannot be numbered nor counted for multitude. (5) Give, therefore, thy servant an understanding heart to judge thy people, that I may discern between good and bad; for who is able to judge this thy so great a people? (6) And the speech pleased the Lord, that Solomon had asked this thing.

4. *Midst*=mid+st. *Chosen*=choose+en. *Cannot*=can+not. *Numbered*=number+ed. *Nor*=n+or=not+or. *Counted*=count+ed. *Multitude*=mult+itude.
5. *Therefore*=there+for, and means for that. *Understanding*=under+stand+ing. *Judge*=ju(r)+dg; dg=dic. *Discern*=dis+cern. *Between*=be+twain.
6. *Pleased*=pleas+ed. *Had*=have+ed. *Asked*=ask+ed. Give the meaning of each primitive, root, prefix, suffix, in this selection.

A SENTENCE WITH QUESTIONS.

There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows, and in miseries.

Count the syllables in the first line. Pronounce the accented syllables in the line. What is the kind of foot in the line? What is the number of feet in the line? What is the line called because of the kind of foot? What is it called because of the number of feet? Scan the second line. What is the number of syllables? What the number of feet? Is the last syllable accented? Scan the remaining lines.

Read the first line, and give the meaning of it in your own words. Give in your own words the meaning of the second line. Give in your own words the meaning of the third and fourth lines.

What is asserted in the first line? What in the second? What in the third and fourth? What is spoken of in the first line? What is said of it? What is *in the affairs of men?* Where is the *tide?* In what *affairs? In* what? *Of* what?

Which, means what? What *leads? Leads* in what direction? *Leads* to what end? What *taken? Taken* when? *At* what? *To* what?

What *omitted?* Are any words to be supplied before *omitted?* What *is bound?* Where *bound? In* what? What *voyage? Of what? Their* what? *Their;* whose? *All* what?

How many assertions in the sentence? Write them out separately.

What is the use of the last *e* in *there, tide, fortune, life?* What two uses has the final *e* in *voyage?*

Make a list of the monosyllables in the sentence. Of the dissyllables. Of the trisyllables.

Meaning of the prefix *af*, of the root *fair*, of the suffix *s*, in *affairs? Men;* what is the singular? By what change is the plural formed? Meaning of *en* in *taken?* Meaning of *take? Flood*=flow+d. Meaning of *flow*, of *d?. Leads;* meaning of *s? Fortune;* meaning of *une?* Of *fort? Omitted*=ob+mitt+ed. From *omitted* drop *ed;* is the word then remaining correctly spelled? Give the rule of spelling for *omitted. Voyage;* give the meaning of *voy*, of *age. Their;* of what use is *r? Is bound;* of what voice? Of what is this form composed? What is *is* in *is bound?* What is *bound* in *is bound?* From what is *bound* derived? By what change? *Shallows;* suffix? meaning? *Miseries*=miser+y+es; give the meaning of the parts. Give the rule of spelling for *miseries.*

Make a list of the parts of speech found in this sentence. After the name of each part of speech write the words of the sentence belonging to it.

There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows, and in miseries.

What is the use of *there* in the first line? *All the voyage;* do the article and the adjective here stand in the common order?

Transpose. Paraphrase; making one sentence; making two sentences.

Analyze the sentence. Parse the words of the sentence. Apply the word analysis to the several words of the sentence.

SELECTED SENTENCES.

Everything is well.
It is my duty, sir.
The taper burneth in your closet, sir.
He is welcome hither.
They are all welcome.
You do not love me.
I do not like your faults.
Thou hast described a hot friend cooling.

Did Cicero say anything?
What means this shouting?
What is your name?
Where do you dwell?
Comes his army on?
What's the matter?
What do you mean?

Give him a statue with his ancestors.
Come hither, fellow.
Be patient till the last.
Praise the Lord.

Believe not so.
Hear me with patience.
Bring him with triumph home unto his house.

What a fearful night is this!
Liberty! Freedom! Tyranny is dead!
How ill this taper burns!
Judge me, you gods!
Cassius, what night is this!

A wise son maketh a glad father; but a foolish son is the heaviness of his mother.

The rich man's wealth is his strong city; the destruction of the poor is his poverty.

Wisdom hath builded her house; she hath hewn out her seven pillars; she hath killed her beasts; she hath mingled her wine; she hath also furnished her table.

Hast thou entered into the springs of the sea? or hast thou walked in search of the depth?

But where shall wisdom be found? and where is the place of understanding?

Doth not wisdom cry? and understanding put forth her voice?

Canst thou bind the unicorn with his band in the furrow? or will he harrow the valleys after thee?

Knowest thou the ordinances of heaven? canst thou set the dominion thereof in the earth?

Give the word, ho! and stand.
Look in the calendar and bring me word.
Hear instruction, and be wise, and refuse it not.

Hear, ye children, the instruction of a father, and attend to know understanding.

O, ye simple, understand; and ye fools, be ye of an understanding heart.

Get wisdom, get understanding; forget it not; neither decline from the words of my mouth.

Why now, blow, wind; swell, billow; and swim, bark!
O judgment, thou art fled to brutish beasts, and men have lost their reason!
O constancy, be strong upon my side!
Set a huge mountain 'tween my heart and tongue!

A man that flattereth his neighbor spreadeth a net for his feet.
When Cæsar lived he durst not thus have moved me.

Here is a sick man that would speak with you.
You shall confess that you are both deceived.
Then must I think you would not have it so.
As proper men as ever trod upon neat's leather have gone upon my handiwork.

What said he when he came unto himself?
What can be avoided,
Whose end is purposed by the mighty gods?
And do you now strew flowers in his way,
That comes in triumph over Pompey's blood?
Art thou some god, some angel, or some devil,
That makest my blood cold, and my hair to stare?
Canst thou lift up thy voice to the clouds, that abundance of waters may cover thee?

Till I come, give attendance to reading, to exhortation, to doctrine.

Ever note, Lucilius,
When love begins to sicken and decay,
It useth an enforced ceremony.
Before the eyes of both our armies here,
Which should perceive nothing but love from us,
Let us not wrangle.
Decius, go tell them Cæsar will not come.

Woe to the hand that shed this costly blood!
How many times shall Cæsar bleed in sport,
That now on Pompey's basis lies along,
No worthier than the dust!

O pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers!
Woe is me, that I sojourn in Mesheck, that I dwell in the tents of Kedar!
Mischief, thou art afoot, take what course thou wilt!

Tell me, good Brutus, can you see your face?
You pulled me by the cloak, would you speak with me?
They shouted thrice; what was the last cry for?
Thou hast some suit to Cæsar, hast thou not?
Go to the gate, somebody knocks.
I dare assure thee, that no enemy
Shall ever take alive the noble Brutus:
The gods defend him from so great a shame!
Have patience, gentle friends; I must not read it:
It is not meet you know how Cæsar loved you.

'Tis good you know not that you are his heirs;
For if you should, O, what would come of it!
This is a slight unmeritable man,
Meet to be sent on errands; is it fit,
The three-fold world divided, he should stand
One of the three to share it?
Keep thy heart with all diligence; for out of it are the issues of life.

Who hath woe? who hath sorrow? who hath contentions? who hath babbling? who hath wounds without cause? who hath redness of eyes?

They that tarry long at the wine; they that go to seek mixed wine.

Look not thou upon the wine when it is red, when it giveth his color in the cup, when it moveth itself aright.

At the last it biteth like a serpent, and stingeth like an adder.

The fiend is at mine elbow and tempts me, saying to me, "Gobbo, Launcelot Gobbo, good Gobbo," or "good Launcelot Gobbo, use your legs, take the start, and run away." My conscience says, "Nay, take heed, honest Launcelot; take heed, honest Gobbo," or as aforesaid, "honest Launcelot Gobbo; do not run; scorn running with they heels."

Antiquity! thou wondrous charm, what art thou? that being nothing art everything! When thou *wert*, thou wert not antiquity—then thou wert nothing, but hadst a remoter *antiquity*, as thou calledst it, to look back to with blind veneration; thou thyself being to thyself flat, jejune.

Modern! What mystery lurks in this retroversion? or what half Januses are we, that cannot look forward with the same idolatry with which we forever revert! The mighty future is as nothing, being everything! the past is everything, being nothing!

AN ADDRESS

DELIVERED BY ABRAHAM LINCOLN AT THE CONSECRATION OF THE GETTYSBURGH CEMETERY, NOV. 19TH, 1863.

(1) Four score and seven years ago, our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

1. What is the principal declaration of this sentence? When did the main fact here mentioned occur? Where did it occur? What *conceived in liberty?* What *dedicated to the proposition?* What is the *proposition?*

Our; whose? *This;* what? *Our;* the singular? *This;* the plural? Meaning of *score? Ago*=agone=a+go+ne; give the meaning of the parts. *Brought;* from what primitive, how changed? *Forth*=for+th. *Continent*=con+tin+ent. *Nation*=nat+ion. *Conceived*=con+ceiv+ed. *Liberty*=liber+ty. *Dedicated*=de+dicat+ed. *Proposition*=pro+posit+ion. Give the meaning of the preceding words and of the parts. Analyze *years, our, fathers, upon, created, equal.*

Make a list of the primitive words in the sentence. Make a list of the derivative words. Of the prefixes. Of the suffixes. Of such roots as are not English words. How many, and what compound words in the sentence?

Transpose. Paraphrase; making one sentence; making two sentences; making three sentences.

(2) Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. (3) We are met on a great battle-field of that war.

2. What is the principal assertion in this sentence? What question is found in it? Is the question single or double? *Testing;* what? Who, *testing? We;* who? *That nation;* what nation? *So conceived;* how? *So dedicated;* how?

Engaged=en+gag+ed. *Civil*=civ+il. *Endure*=en+dure.

Transpose. Paraphrase; making one sentence; making two sentences.

3. *Battle-field*=bat+le and fell+ed. *That war;* what war? *Are met;* give an equivalent form. What is *are* in *are met?* What is *met* in *are met?*

Transpose. Paraphrase.

(4) We have come to dedicate a portion of that field as a final resting-place for those who here gave up their lives that that nation might live. (5) It is altogether fitting and proper that we should do this.

4. What is the leading assertion? What other assertions? *Have come;* for what purpose? *To dedicate;* what? For what use? *Gave up* what? For what purpose?
What is *have* in *have come?* What is *come* in *have come?* What is *might* in *might live?* What is *live* in *might live? That;* the plural? *Those;* the singular? *Their;* the suffix? *Might;* the primitive? How formed?
Transpose. Paraphrase.
5. *It;* what? *Fitting;* rule of spelling? What is *should* in *should do?* What is *do* in *should do? Should;* the primitive? how formed?
Transpose. Paraphrase.

(6) But in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow, this ground. (7) The brave men, living and dead who struggled here, have consecrated it far above our power to add or detract. (8) The world will little note, nor long remember, what we say here; but it can never forget what they did here. (9) It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced.

6. Read separately the assertions of this sentence. But=be+ut. *Consecrate*=con+secrat. *Hallow*=hal+ow.
Transpose. Paraphrase.
7. Read separately the assertions of this sentence. *Living;* rule of spelling? *Dead;* primitive? *Struggled*=strug+le+ed. *Above*=a+be+ufan. *Add*=ad+d. *Detract*=de+tract.
Transpose. Paraphrase.
8. Read separately the assertions in this sentence. *Remember*=re+member. *Never*=n+ever. *Forget*=for+get; use of *for* in this word?
Transpose. Paraphrase.
9. Read separately the assertions of this sentence. *It;* what? *Rather;* degree? the primitive? Unfinished=un+fin+ish+ed. *Nobly*=no+ble+ly. *Advanced*=ab+ante+ed.
Transpose. Paraphrase.

(10) It is rather for us to be here dedicated to the great task remaining before us; that from these honored dead, we take increased devotion to that cause for which

they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, and for the people shall not perish from the earth.

10. Read separately the assertions of this sentence. *It;* what? *These;* what? *That cause;* what cause? *Remaining*=Re+main +ing. *Before*=be+fore. *Increased*=in+creas+ed. *Devotion*=de +vot+ion. *Measure*=meas+ure. *Resolve*=re+solv. *Birth*=bear +th. *Freedom*=free+dom. *Government*=govern+ment. *Perish* =per+i+ish. *Earth*=ear+th.

Transpose. Paraphrase.

Make a list of the simple, primitive words found in this address. Make a list of the compound words found in the address, separating each into its component parts. Make a list of all the derivative words found in the address whose roots are not by themselves. English words. Make a list of all the prefixes found in the address. Of all the suffixes. Give the meaning of the roots, of the prefixes, of the suffixes.

SPRINGS, RIVERS AND THE SEA.

In this selection and the next two, the figures annexed to words refer to articles in the Roots of English Words.

(1) Part of the water that falls down from the clouds, runs away upon the surface[143] of the earth[15] into channels,[43] which convey[533] it to the sea; and part of it is imbibed[34] in the spongy shell of the earth, from whence sinking lower by degrees,[195] it falls down into subterranean[484] channels, and so under ground passes into the sea; or else, meeting with beds of rock or clay, it is hindered from sinking lower, and so breaks out in springs, which are most commonly[303] in the sides, or at the bottom of hilly ground.

(2) Springs make little rivulets;[405] those united[506] make brooks; and those coming together make rivers, which empty themselves into the sea.

(3) The sea is a great collection[241] of waters in the deep valleys of the earth. (4) If the earth were all plain, and

had not those deep hollows, the earth would be all covered with water; because the water, being lighter than the earth, would be above the earth, as the air is above the water.

(5) The most remarkable[271] thing in the sea is that motion[302] of the water called tides. (6) It is a rising and falling of the water of the sea.

(7) The cause of this is the attraction[496] of the moon, whereby the part of the water in the great ocean, which is nearest the moon, being most strongly attracted, is raised higher than the rest;[450] and the part opposite[373] to it on the contrary side, being least attracted, is also higher than the rest. (8) And these two opposite rises of the surface of the water in the great ocean, following the motion of the moon from east to west, and striking against the large coasts[87] of the continents[479] that lie in its way; from thence rebounds back again, and so makes floods and ebbs in narrow seas, and rivers remote[302] from the great ocean. (9) Herein we also see the reason[399] of the times of the tides, and why they so constantly[450] follow the course of the moon.

THE BOBOLINK.

(1) The bobolink was due[106] in this latitude on Tuesday, the 11th. (2) He did not make his appearance[337] until Sunday,—tipsy with his rollicking music,[305] that made one think the air was a vast bird-cage. (3) Wednesday's weather must have been the cause of his delay.[237] (4) He had an eye out to what was coming, and refused to come himself. (5) As his wife is a notoriously[313] dilatory[237] body on her journey,[110] it was no great "put-out" to him, for he could have a few days longer to perfect[143] his killing little suit of motley. (6) He might have thought the season gone by, had he landed in the meadows on Wednesday, and gone off to other latitudes.

(7) But on Sunday he burst forth with the whole volume[543] of his indescribable[419] song; rattling, crazy, tinkling, shivering, liquid melodies,[318] that on a sudden set the brain of the listener to spinning with a confusion[180] of delightful[245] sounds[440] and fresh-born sympathies.[345]

(8) The bobolink is here. (9) The air resounds[440] with his resistless[450] song. (10) Men become[81] boys on hearing that riotous vocalism[541] from their little friend of other days. (11) And the charmingly gay rascal himself, seeing the tumult[501] of emotion[302] he has excited,[68] chatters his musical[305] recitative[68] with a new glee, and breaks away with a fillip of melody[318] ending with "Good-by—I'm off."

ROBERT OF LINCOLN.

Merrily[281] swinging on brier and weed,
Near to the nest of his little dame,[117]
Over the mountain-[296]side or mead,
Robert of Lincoln is telling his name:
Bob-o'-link, bob-o'-link,
Spink, spank, spink;
Snug and safe is that nest of ours,
Hid among the summer flowers.
Chee, chee, chee.

Robert of Lincoln is gayly drest,
Wearing a bright black wedding-coat;
White are his shoulders and white his crest,
Hear him call in his merry[281] note:[313]
Bob-o'-link, bob-o'-link,
Spink, spank, spink;
Look, what a nice new coat is mine,
Sure there was never a bird so fine.
Chee, chee, chee.

Robert of Lincoln's Quaker wife,
Pretty and quiet,[392] with plain brown wings,
Passing at home a patient[343] life,
Broods in the grass while her husband sings:
Bob-o'-link, bob-o'-link,
Spink, spank, spink;
Brood, kind creature;[91] you need not fear
Thieves and robbers while I am here.
Chee, chee, chee.

Modest[293] and shy as a nun is she;
One weak chirp is her only note.
Braggart and prince of braggarts is he,
Pouring boasts from his little throat;
Bob-o'-link, bob-o'-link,
Spink, spank, spink;
Never was I afraid of man;
Catch me, cowardly knaves, if you can!
Chee, chee, chee.

Six white eggs on a bed of hay,
Flecked with purple, a pretty sight!
There as the mother sits all day,
Robert is singing with all his might:
Bob-o'-link, bob-o'-link,
Spink, spank, spink;
Nice good wife, that never goes out,
Keeping house while I frolic about.
Chee, chee, chee.

Soon as the little ones chip the shell,
Six wide mouths are open for food;
Robert of Lincoln bestirs him well,
Gathering seeds for the hungry brood.
Bob-o'-link, bob-o'-link,
Spink, spank, spink;
This new life is likely to be
Hard for a gay young fellow like me.
Chee, chee, chee.

Robert of Lincoln at length[256] is made
Sober with work, and silent[431] with care;
Off is his holiday garment laid,
Half forgotten that merry air:
Bob-o'-link, bob-o'-link,
Spink, spank, spink;
Nobody knows but my mate and I
Where our nest and our nestlings lie.
Chee, chee, chee.

Summer wanes; the children are grown;
Fun and frolic no more he knows;
Robert of Lincoln's a humdrum crone;
Off he flies, and we sing as he goes:
Bob-o'-link, bob-o'-link,
Spink, spank, spink;
When you can pipe that merry old strain,
Robert of Lincoln come back again.
Chee, chee, chee.

RIVERS.

(1) All rivers, small or large, agree in one character; they like to lean a little on one side; they cannot bear to have their channels deepest in the middle, but will always, if they can, have one bank to sun themselves upon, and another to get cool under; one shingly shore to play over, where they may be shallow, and foolish, and childlike; and another steep shore, under which they can pause and purify themselves, and get their strength of waves fully together for due occasions. (2) Rivers in this way are just like wise men, who keep one side of their life for play, and another for work; and can be brilliant, and chattering, and transparent when they are at ease, and yet take deep counsel on the other side when they set themselves to the main purpose. (3) And rivers are just in this divided, also, like wicked and good men; the

good rivers have serviceable deep places all along their banks that ships can sail in, but the wicked rivers go scoopingly, irregularly, under their banks until they get full of strangling eddies, which no boat can row over without being twisted against the rocks, and pools like wells which no one can get out of but the water-kelpie that lives at the bottom; but, wicked or good, the rivers all agree in having two sides.

A FABLE—Judges ix.: 8–15.

(1) The trees went forth on a time to anoint a king over them; and they said unto the olive tree, Reign thou over us. (2) But the olive tree said unto them, Should I leave my fatness, wherewith by me they honor God and man, and go to be promoted over the trees? (3) And the trees said to the fig tree, Come thou, and reign over us. (4) But the fig tree said unto them, Should I forsake my sweetness, and my good fruit, and go to be promoted over the trees? (5) Then said the trees unto the vine, Come thou, and reign over us. (6) And the vine said unto them, Should I leave my wine, which cheereth God and man, and go to be promoted over the trees? (7) Then said all the trees unto the bramble, Come thou, and reign over us. (8) And the bramble said unto the trees, If in truth ye anoint me king over you, then come and put your trust in my shadow; and if not, let fire come out of the bramble, and devour the cedars of Lebanon.

THE SOURCES OF THE NILE.

(1) It would at first sight appear that the discovery of the lake sources of the Nile had completely solved the mystery of ages, and that the fertility of Egypt depended upon the rainfall of the equator, concentrated in the lakes

Victoria and Albert; but the exploration of the Nile tributaries of Abyssinia divides the Nile system into two proportions, and unravels the entire mystery of the river, by assigning to each its due share in ministering to the prosperity of Egypt.

(2) The lake-sources of Central Africa support the *life* of Egypt, by supplying a stream, throughout all seasons, that has sufficient volume to support the exhaustion of evaporation and absorption; but this stream, if unaided, could never overflow its banks, and Egypt, thus deprived of the annual inundation, would simply exist, and cultivation would be confined to the close vicinity of the river.

(3) The inundation, which by its annual deposit of mud has actually created the Delta of Lower Egypt, upon the overflow of which the fertility of Egypt depends, has an origin entirely separate from the lake-sources of Central Africa, and the supply of water is derived exclusively from Abyssinia.

(4) The two grand affluents of Abyssinia are the Blue Nile, and the Atbara, which join the main stream respectively in N. lat. 15° 30′ and 17° 37′. (5) These rivers, although streams of extreme grandeur during the period of the Abyssinian rains—from the middle of June until September—are reduced during the dry months to utter insignificance; the Blue Nile becoming so shallow as to be unnavigable, and the Atbara perfectly dry. (6) At that time, the water supply of Abyssinia having ceased, Egypt depends solely upon the equatorial lakes, and the affluents of the White Nile, until the rainy season shall have again flooded the two great Abyssinian arteries. (7) That flood occurs suddenly about the 20th of June, and the grand rush of water, pouring down the Blue Nile and the Atbara into the parent channel, inundates Lower Egypt, and is the cause of its extreme fertility.

(8) Not only is the inundation the effect of the Abyssinian rains, but the deposit of mud that has formed the Delta, and which is annually precipitated by the rising waters, is also due to the Abyssinian streams, more especially to the river Atbara, which, known as the Bahrel

Aswat (Black River), carries a larger proportion of soil than any other tributary of the Nile; therefore, to the Atbara, above all other rivers, must the wealth and fertility of Egypt be attributed. (9) It may thus be stated: The equatorial lakes *feed* Egypt, but the Abyssinian rivers *cause the inundation.*

USE PLAIN LANGUAGE.

(1) What do you say? (2) What? (3) I really do not understand you. (4) Be so good as to explain yourself again. (5) Upon my word, I do not! (6) O! now I know: you mean to tell me it is a cold day. (7) Why did you not say at once, "It is cold to-day?" (8) If you wish to inform me it rains or snows, pray say, "It rains," "It snows;" or, if you think I look well, and you choose to compliment me, say, "I think you look well." (9) "But," you answer, "that is so common and so plain, and what everybody can say." (10) Well, and what if everybody can? (11) Is it so great a misfortune to be understood when one speaks, and to speak like the rest of the world?

(12) I will tell you what, my friend—you do not suspect it, and I shall astonish you—but you, and those like you, want common sense! (13) Nay, this is not all; it is not only in the direction of your wants that you are in fault, but in your superfluities; you have too much conceit; you possess an opinion that you have more sense than others. (14) That is the source of all your pompous nothings, your cloudy sentences, and your big words without meaning. (15) Before you accost a person, or enter a room, let me pull you by the sleeve and whisper in your ear, "Do not try to show off your sense: have none at all; that is your cue. (16) Use plain language, if you can; just such as you find others use, who, in your idea, have no understanding; and then, perhaps, you will get credit for having some."

THE WINTER PALACE OF ICE.

Down swept the chill wind from the mountain peak,
From the snow five thousand summers old;
On open wold and hill top bleak
It had gathered all the cold,
And whirled it like sleet on the wanderer's cheek;
It carried a shiver everywhere
From the unleafed boughs and pastures bare;
The little brook heard it, and built a roof,
'Neath which he could house him, winter-proof;

(2) All night by the white stars' frosty gleams
He groined his arches and matched his beams;
Slender and clear were his crystal spars
As the lashes of light that trim the stars;
He sculptured every summer delight
In his halls and chambers out of sight;
Sometimes his tinkling waters slipped
Down through a frost-leaved forest-crypt,
Long, sparkling aisles of steel-stemmed trees
Bending to counterfeit a breeze;

(3) Sometimes the roof no fretwork knew
But silvery mosses that downward grew;
Sometimes it was carved in sharp relief
With quaint arabesques of ice-fern leaf;
Sometimes it was simply smooth and clear,
For the gladness of heaven to shine through, and here
He had caught the nodding bulrush-tops
And hung them thickly with diamond drops,
That crystalled the beams of moon and sun,
And made a star of every one;

(4) No mortal builder's most rare device
Could match this winter-palace of ice;

'Twas as if every image that mirrored lay
In his depths serene through the summer day,
Each fleeting shadow of earth and sky,
Lest the happy model should be lost,
Had been mimicked in fairy masonry
By the elfin builders of the frost.

A NOBLE REVENGE.

(1) Here is Dr. Percival's story, which (again I warn you) will collapse into nothing at all, unless you yourself are able to dilate it by expansive sympathy with its sentiments.

(2) A young officer (in what army, no matter,) had so far forgotten himself in a moment of irritation, as to strike a private soldier, full of personal dignity (as sometimes happens in all ranks), and distinguished for his courage. (3) The inexorable laws of military discipline forbade to the injured soldier any practical redress—he could look for no retaliation by acts. (4) Words only were at his command; and, in a tumult of indignation, as he turned away, the soldier said to his officer that he would "make him repent it." (5) This wearing the shape of a menace, naturally rekindled the officer's anger, and intercepted any disposition which might be rising within him towards a sentiment of remorse, and thus the irritation between the two young men grew hotter than before. (6) Some weeks after this, a partial action took place with the enemy. (7) Suppose yourself a spectator, looking down into a valley occupied by the two armies. (8) They are facing each other, you see, in martial array. (9) But it is no more than a skirmish that is going on; in the course of which, however, an occasion suddenly arises for a desperate service. (10) A redoubt, which has fallen into the enemy's hands, must be recaptured at any price, and under circumstances of all but hopeless difficulty. (11) A strong party has volunteered for the service; there

is a cry for somebody to head them: you see a soldier step out from the ranks to assume the dangerous leadership; the party moves rapidly forward; in a few minutes it is swallowed up from your eyes in clouds of smoke; for one half hour, from behind these clouds, you receive hieroglyphic reports of bloody strife—fierce repeating signals, flashes from the guns, rolling musketry, and exulting hurrahs advancing or receding, slackening or redoubling. (12) At length all is over; the redoubt has been recovered; that which was lost is found again; the jewel which had been made captive is ransomed with blood. (13) Crimsoned with glorious gore, the wreck of the conquering party is relieved, and at liberty to return. (14) From the river you see it ascending. (15) The plume-crested officer in command rushes forward, with his left hand raising his hat in homage to the blackened fragments of what once was a flag, whilst, with his right hand, he seizes that of the leader, though no more than a private from the ranks. (16) *That* perplexes you not; mystery you see none in *that*! (17) For distinctions of order perish, ranks are confounded, "high and low" are words without a meaning, and to wreck goes every notion or feeling that divides the noble from the noble, or the brave from the brave. (18) But wherefore is it that now, when suddenly they wheel into mutual recognition, suddenly they pause? (19) This soldier, this officer—who are they? (20) O reader! Once before they had stood face to face—the soldier it is that was struck; the officer it is that struck him. (21) Once again they are meeting; and the gaze of armies is upon them. (22) If for a moment a doubt divides them, in a moment the doubt has perished. (23) One glance exchanged between them publishes the forgiveness that is sealed forever. (24) As one who recovers a brother whom he has accounted dead, the officer sprang forward, threw his arms around the neck of the soldier, and kissed him, as if he were some martyr glorified by that shadow of death from which he was returning; whilst, on *his* part, the soldier, stepping back, and carrying his open hand through the beautiful motions

of the military salute to a superior, makes this immortal answer—that answer which shut up forever the memory of the indignity offered to him, even whilst for the last time alluding to it: "Sir," he said, "I told you before that I would *make you repent it*."

THE VISION OF MIRZA.

The cloud, which, intercepting the clear light,
Hangs o'er the eyes, and blunts thy mortal sight,
I will remove.

When I was at Grand Cairo, I picked up several oriental manuscripts, which I have still by me. Among others, I met with one entitled: "The Visions of Mirza," which I have read over with great pleasure. I intend to give it to the public when I have no other entertainment for them; and shall begin with the first vision, which I have translated word for word, as follows:

(1) On the fifth day of the moon, which, according to the customs of my forefathers, I always keep holy, after having washed myself, and offered up my morning devotions, I ascended the high hills of Bagdat, in order to pass the rest of the day in meditation and prayer. (2) As I was here airing myself on the tops of the mountains, I fell into a profound contemplation on the vanity of human life; and, passing from one thought to another, "Surely," said I, "man is but a shaddow, and life a dream."

(3) While I was thus musing, I cast my eyes toward the summit of a rock that was not far from me, where I discovered one in the habit of a shepherd, with a musical instrument in his hand. (4) As I looked upon him, he applied it to his lips, and began to play upon it. (5) The sound of it was exceeding sweet, and wrought into a variety of tunes that were inexpressibly melodious, and altogether different from anything I had ever heard. (6) They put me in mind of those heavenly airs that are played to the departed souls of good men upon their first

arrival in Paradise, to wear out the impression of the last agonies, and qualify them for the pleasures of that happy place.

(7) My heart melted away in secret rapture. (8) I had been often told that the rock before me was the haunt of a Genius, and that several had been entertained with music, who had passed by it, but never heard that the musician had before made himself visible. (9)When he had raised my thoughts, by those transporting airs which he played, to taste the pleasure of his conversation, as I looked upon him, like one astonished, he beckoned to me, and by the waving of his hand, directed me to approach the place where he sat.

(10) I drew near with that reverence which is due to a superior nature; and, as my heart was entirely subdued by the captivating strains I had heard, I fell down at his feet and wept. (11) The Genius smiled upon me with a look of compassion and affability that familiarized him to my imagination, and at once dispelled all the fears and apprehensions with which I approached him. (2) He lifted me from the ground, and, taking me by the hand, "Mirza," said he, "I have heard thee in thy soliloquies; follow me."

(13) He then lead me to the highest pinnacle of the rock, and, placing me on the top of it, "Cast thy eyes eastward," said he, "and tell me what thou seest." (14) "I see," said I, "a huge valley, and a prodigious tide of water rolling through it." (15) "The valley that thou seest," said he, "is the valley of misery, and the tide of water that thou seest is part of the great tide of eternity." (16) "What is the reason," said I, "that the tide I see rises out of a thick mist at one end, and again loses itself in a thick mist at the other?"

(17) What thou seest," said he, "is that portion of eternity which is called time, measured out by the sun, and reaching from the beginning of the world to its consummation. (18) Examine now," said he, "this sea, that is thus bounded with darkness at both ends, and tell me what thou discoverest in it." (19) "I see a bridge," said

I, "standing in the midst of the tide." (20) "The bridge thou seest," said he, "is human life: consider it attentively." (21) Upon a more leisurely survey of it, I found that it consisted of three-score and ten entire arches, with several broken arches, which, added to those that were entire, made up the number about a hundred.

(22) As I was counting the arches, the Genius told me that this bridge consisted at first of a thousand arches, but that a great flood swept away the rest, and left the bridge in the ruinous condition I now beheld it. (23) "But tell me farther," said he, "what thou discoverest on it." (24) "I see multitudes of people passing over it," said I, "and a black cloud hanging on each end of it."

(25) As I looked more attentively, I saw several of the passengers dropping through the bridge into the great tide that flowed underneath it; and, upon farther examination, perceived there were innumerable trap-doors that lay concealed in the bridge, which the passengers no sooner trod upon than they fell through them into the tide, and immediately disappeared. (26) These hidden pitfalls were set very thick at the entrance of the bridge, so that throngs of people no sooner broke through the cloud than many of them fell into them. (27) They grew thinner toward the middle, but multiplied and lay closer together toward the end of the arches that were entire.

(28) There were, indeed, some persons, but their number was very small, that continued a kind of hobbling march on the broken arches, but fell through, one after another, being quite tired and spent with so long a walk. (29) I passed some time in the contemplation of this wonderful structure, and the great variety of objects which it presented.

(30) My heart was filled with deep melancholy to see several dropping, unexpectedly, in the midst of mirth and jollity, and catching by everything that stood by them to save themselves. (31) Some were looking up toward the heavens in a thoughtful posture, and, in the midst of a speculation, stumbled and fell out of sight. (32) Multitudes were very busy in the pursuit of bubbles that

glittered in their eyes and danced before them; but often when they thought themselves within the reach of them, their footing failed, and down they sunk.

(34) In this confusion of objects, I observed some with cimeters in their hands, and others with lancets, who ran to and fro upon the bridge, thrusting several persons on trap-doors which did not seem to lie in their way, and which they might have escaped had they not been thus forced upon them.

(35) The Genius, seeing me indulge myself in this melancholy prospect, told me I had dwelt long enough upon it. (36) "Take thine eyes off the bridge," said he, "and tell me if thou yet seest anything thou dost not comprehend." (37) Upon looking up, "What mean," said I, "those great flights of birds that are perpetually hovering about the bridge, and settling upon it from time to time? (38) I see vultures, harpies, ravens, cormorants, and, among many other feathered creatures, several little winged boys, that perch, in great numbers upon the middle arches."

(39) "These," said the Genius, "are envy, avarice, superstition, despair, love, with the like cares and passions that infest human life." (40) I here fetched a deep sigh. (41) "Alas!" said I, "man was made in vain! how is he given away to misery and mortality! tortured in life, and swallowed up in death!" (42) The Genius, being moved with compassion toward me, bid me quit so uncomfortable a prospect. (43) "Look no more," said he, "on man in the first stage of his existence, in his setting out for eternity, but cast thine eye on that thick mist, into which the tide bears the several generations of mortals that fall into it."

(44) I directed my sight as ordered, and, whether or no the good Genius strengthened it with any supernatural force, or dissipated part of the mist, that was before too thick for the eye to penetrate, I saw the valley opening at the farther end, and spreading forth into an immense ocean, that had a huge rock of adamant running through the midst of it, and dividing it into two equal

parts. (45) The clouds still rested on one half of it, insomuch that I could discover nothing in it; but the other appeared to me a vast ocean, planted with innumerable islands, that were covered with fruits and flowers and interwoven with a thousand little shining seas, that ran among them.

(46) I could see persons dressed in glorious habits, with garlands upon their heads, passing among the trees, lying down by the sides of fountains, or resting on beds of flowers; and could hear a confused harmony of singing birds, falling water, human voices, and musical instruments. (48) Gladness grew in me upon the discovery of so delightful a scene. (48) I wished for the wings of an eagle, that I might fly away to those happy seats; but the Genius told me there was no passage to them except through the gates of death, that I saw opening every moment upon the bridge.

(49) "The islands," said he, "that lie so fresh and green before thee, and with which the whole face of the ocean appears spotted, as far as thou canst see, are more in number than the sands on the sea-shore.

(50) There are myriads of islands behind those which thou here discoverest, reaching farther than thine eye or even thine imagination can extend itself. (51) These are the mansions of good men after death, who, according to the degrees and kinds of virtue in which they excelled, are distributed among these several islands, which abound with pleasures of different kinds and degrees, suitable to the relishes and perfections of those who are settled in them. (52) Every island is a paradise accommodated to its respective inhabitants.

(53) "Are not these, oh Mirza, habitations worth contending for? (54) Does life appear miserable, that gives thee opportunities of earning such a reward? (55) Is death to be feared, that will convey thee to so happy an existence? (26) Think not man was made in vain, who has such an eternity reserved for him." (57) I gazed with inexpressible pleasure on those happy islands. (58) "At length," said I, "show me now, I beseech thee, the

secrets that lie under those dark clouds that cover the ocean on the other side of the rock of adamant."

(59) The Genius making me no answer, I turned about to address myself to him a second time, but I found that he had left me. (60) I then turned again to the vision which I had been so long contemplating; but, instead of the rolling tide, the arched bridge, and the happy islands, I saw nothing but the long, hollow valley of Bagdat, with oxen, sheep, and camels grazing upon the sides of it.

THE LADY OF SHALOTT.

PART I.

On either side the river lie
Long fields of barley and of rye,
That clothe the wold and meet the sky;
And thro' the field the road runs by
To many-towered Camelot;
And up and down the people go,
Gazing where the lilies blow,
'Round an island there below,
The Island of Shalott.

Willows whiten, aspens quiver,
Little breezes dusk and shiver
Thro' the wave that runs forever,
By the island in the river,
Flowing down to Camelot.
Four gray walls and four gray towers,
Overlook a space of flowers,
And the silent isle embowers
The lady of Shalott.

By the margin, willow-veil'd,
Slide the heavy barges, trail'd
By slow horses; and unhail'd
The shallop flitteth, silken-sail'd,

Skimming down to Camelot;
But who hath seen her wave her hand?
Or at the casement seen her stand?
Or is she known in all the land,
The lady of Shalott?

Only reapers, reaping early
In among the bearded barley,
Hear a song that echoes cheerly,
From the river winding clearly,
Down to towered Camelot:
And by the moon, the reaper weary,
Piling sheaves in upland airy,
Listening, whispers, "'Tis the fairy
Lady of Shalott."

TO SENECA LAKE.

LONG METER.

(1) On thy fair bosom, silver lake,
The wild swan spreads his snowy sail,
And round his breast the ripples break,
As down he bears before the gale.

(2) On thy fair bosom, waveless stream,
The dipping paddle echoes far,
And flashes in the moonlight gleam,
And bright reflects the polar star.

(3) The waves along thy pebbly shore,
As blows the north wind, heave their foam,
And curl around the dashing oar,
As late the boatman hies him home.

(4) How sweet, at set of sun, to view
The golden mirror, spreading wide,
And see the mist of mantling blue
Float round the distant mountain's side!

(5) At midnight hour, as shines the moon,
A sheet of silver spreads below;
And swift she cuts, at highest noon,
Light clouds, like wreaths of purest snow.

(6) On thy fair bosom, silver lake,
O! I could ever sweep the oar,
When early birds at morning wake,
And evening tells us toil is o'er.

COMMON METER.

(1) Ah! Winter, calm thy cruel rage,
Release the struggling year;
Thy power is past, decrepit sage,
Arise and disappear.

(2) The stars that graced thy splendid night,
Are lost in warmer rays;
The sun, rejoicing in his might,
Unrolls celestial days.

(3) Then why, usurping winter, why
Still flags thy frozen wing?
Fly, unrelenting tyrant, fly—
And yield the year to Spring.

SHORT METER.

(1) Sow in the morn thy seed;
At eve hold not thy hand;
To doubt and fear give thou no heed,
Broadcast it o'er the land.

(2) Beside all waters sow,
The highway furrows stock,
Drop it where thorns and thistles grow,
Scatter it on the rock.

(3) The good, the fruitful ground,
Expect not here nor there;
O'er hill and dale, by plots, 'tis found;
Go forth, then, everywhere.

(4) And duly shall appear,
In verdure, beauty, strength,
The tender blade, the stalk, the ear,
And the full corn at length.

(5) Thou can'st not toil in vain;
Cold, heat and moist and dry,
Shall foster and mature the grain
For garners in the sky.

HALLELUJAH METER.

To your Creator, God,
Your great Preserver, raise,
Ye creatures of his hand!
Your highest notes of praise:
Let every voice proclaim His power,
His name adore, and loud rejoice.

Let every creature join
To celebrate His name,
And all their various powers
Assist the exalted theme:
Let nature raise, from every tongue
A general song of grateful praise.

But oh! from human tongues
Should nobler praises flow;
And every thankful heart
With warm devotion glow;
Your voices raise above the rest;
Ye highly blest! declare His praise.

THE SPENSERIAN STANZA.

(1) And is there care in heaven? (2) And is there love
In heavenly spirits to these creatures bace,
That may compassion of their evils move?
(3) There is:—else much more wretched were the cace
Of men than beasts: but O! th' exceeding grace
Of highest God, that loves his creatures so,
And all His works with mercy doth embrace,
That blessed angels sends He to and fro,
To serve to wicked man, to serve his wicked foe!

(4) How oft do they their silver bowers leave
To come to succor us that succor want!
How oft do they with golden pinions cleave
The flitting skies, like flying pursuivant,
Against fowle fiends, to ayd us militant!
(5) They for us fight, they watch and dewly ward,
And their bright squadrons round about us plant;
And all for love, and nothing for reward:
O, Why should Heavenly God to men have such regard!

COMPOSITE VERSE.

Break, break, break,
On thy cold, gray stones, O Sea!
And I would that my tongue could utter
The thoughts that arise in me.

O, well for the fisherman's boy,
That he shouts with his sister at play!
O, well for the sailor lad,
That he sings in his boat on the bay!

And the stately ships go on
To their haven under the hill;
But O for the touch of a vanish'd hand,
And the sound of a voice that is still!

Break, break, break,
At the foot of thy crags, O Sea!
But the tender grace of a day that is dead
Will never come back to me.

THE JOURNEY OF A DAY.

(1) The cheerful sage, when solemn dictates fail,
Conceals the moral counsel in a tale.

(2) Obidah, the son of Abensina, left the caravansera early in the morning, and pursued his journey through the plains of Indostan. (3) He was fresh and vigorous with rest; he was animated with hope; he was incited by desire; he walked swiftly forward over the valleys, and saw the hills gradually rising before him. (4) As he passed along, his ears were delighted with the morning song of the bird of paradise, he was fanned by the last flutters of the sinking breeze, and sprinkled with dew by groves of spices; he sometimes contemplated the towering height of the oak, monarch of the hills; and sometimes caught the gentle fragrance of the primrose, eldest daughter of the spring; all his senses were gratified, and all care was banished from his heart.

(5) Thus he went on till the sun approached his meridian, and the increasing heat preyed upon his strength; he then looked round about him for some more commodious path. (6) He saw, on his right hand, a grove that seemed to wave its shades as a sign of invitation; he entered it, and found the coolness and verdure irresistibly pleasant. (7) He did not, however, forget whither he was traveling, but found a narrow way bordered with flowers, which appeared to have the same direction with the main road, and was pleased that, by this happy experiment, he had found means to unite pleasure with business, and to gain the rewards of diligence without suffering its fatigues. (8) He, therefore, still continued to walk for a time, without the least remission of his ardor, except that

he was sometimes tempted to stop by the music of the birds, whom the heat had assembled in the shade; and sometimes amused himself with plucking the flowers that covered the banks on either side, or the fruits that hung upon the branches. (9) At last the green path began to decline from its first tendency, and to wind among hills and thickets, cooled with fountains, and murmuring with waterfalls. (10) Here Obidah paused for a time, and began to consider whether it were longer safe to forsake the known and common track; but remembering that the heat was now in its greatest violence, and that the plain was dusty and uneven, he resolved to pursue the new path, which he supposed only to make a few meanders, in compliance with the varieties of the ground, and to end at last in the common road.

(11) Having thus calmed his solicitude, he renewed his pace, though he suspected that he was not gaining ground. (12) This uneasiness of his mind inclined him to lay hold on every new object, and give way to every sensation that might soothe or divert him. (13) He listened to every echo, he mounted every hill for a fresh prospect, he turned aside to every cascade, and pleased himself with tracing the course of a gentle river that rolled among the trees, and watered a large region with innumerable circumvolutions. (14) In these amusements the hours passed away uncounted; his deviations had perplexed his memory, he knew not towards what point to travel. (15) He stood pensive and confused, afraid to go forward lest he should go wrong, yet conscious that the time of loitering was now past. (16) While he was thus tortured with uncertainty, the sky was overspread with clouds, the day vanished from before him, and a sudden tempest gathered round his head. (17) He was roused by his danger to a quick and painful remembrance of his folly: he now saw how happiness is lost when ease is consulted; he lamented the unmanly impatience that prompted him to seek shelter in a grove, and despised the petty curiosity that led him on from trifle to trifle. (18)

While he was thus reflecting, the air grew blacker, and a clap of thunder broke his meditation.

(19) He now resolved to do what yet remained in his power, to tread back the ground which he had passed, and try to find some issue where the wood might open into the plain. (20) He prostrated himself on the ground, and commended his life to the Lord of nature. (21) He rose with confidence and tranquility, and pressed on with his saber in his hand, for the beasts of the desert were in motion, and on every hand were heard the mingled howls of rage and fear, and ravage and expiration; all the horrors of darkness and solitude surrounded him: the winds roared in the woods, and the torrents tumbled from the hills,

> Worked into sudden rage by wintry showers,
> Down the steep hill the roaring torrent pours;
> The mountain shepherd hears the distant noise.

(22) Thus forlorn and distressed, he wandered through the wild, without knowing whither he was going, or whether he was every moment drawing nearer to safety or to destruction. (23) At length, not fear, but labor began to overcome him; his breath grew short, and his knees trembled, and he was on the point of lying down in resignation to his fate, when he beheld through the brambles the glimmer of a taper. (24) He advanced towards the light, and finding that it proceeded from the cottage of a hermit, he called humbly at the door, and obtained admission. (25) The old man set before him such provisions as he had collected for himself, on which Obidah fed with eagerness and gratitude.

(26) When the repast was over, "Tell me," said the hermit, "by what chance thou hast been brought hither; I have been now twenty years an inhabitant of the wilderness, in which I never saw a man before." (27) Obidah then related the occurrences of his journey without any concealment or palliation.

(28) "Son," said the hermit, "let the errors and follies, the dangers and escape, of this day, sink deep into thy

heart. (29) Remember, my son, that human life is the journey of a day. (30) We rise in the morning of youth, full of vigor and full of expectation; we set forward with spirit and hope, with gayety and diligence, and travel on awhile in the straight road of piety, towards the mansions of rest. (31) In a short time we remit our fervor, and endeavor to find some mitigation of our duty, and some more easy means of obtaining the same end. (32) We then relax our vigor, and resolve no longer to be terrified with crimes at a distance, but rely upon our own constancy, and venture to approach what we resolve never to touch. (33) We thus enter the bowers of ease, and repose in the shades of security. (34) Here the heart softens, and vigilance subsides; we are then willing to inquire whether another advance cannot be made, and whether we may not, at least, turn our eyes upon the gardens of pleasure. (35) We approach them with scruple and hesitation; we enter them, but enter timorous and trembling, and always hope to pass through them without losing the road of virtue, which we for a while keep in our sight, and to which we propose to return. (36) But temptation succeeds temptation, and one compliance prepares us for another; we in time lose the happiness of innocence, and solace our disquiet with sensual gratifications. (37) By degrees we let fall the remembrance of our original intention, and quit the only adequate object of rational desire. (38) We entangle ourselves in business, immerge ourselves in luxury, and rove through the labyrinths of inconstancy, till old age begins to invade us, and disease and anxiety obstruct our way. (39) We then look back upon our lives with horror, with sorrow, with repentance; and wish, but too often vainly wish, that we had not forsaken the ways of virtue. (40) Happy are they, my son, who shall learn from thy example not to despair, but shall remember, that though the day is past, and their strength is wasted, there yet remains one effort to be made; that reformation is never hopeless, nor sincere endeavors ever unassisted; that the wanderer may at length return after all his errors, and that he who implores strength and cour-

age from above, shall find danger and difficulty give way before him. (41) Go now, my son, to thy repose, commit thyself to the care of Omnipotence, and when the morning calls again to toil, begin anew thy journey and thy life."

THE BELLS OF SHANDON.

With deep affection
And recollection
I often think of
Those Shandon bells,
Whose sounds so wild would,
In the days of childhood,
Fling round my cradle
Their magic spells.

On this I ponder
Where'er I wander,
And thus grow fonder,
Sweet Cork, of thee—
With thy bells of Shandon,
That sound so grand on
The pleasant waters
Of the river Lee.

I've heard bells chiming
Full many a clime in,
Tolling sublime in
Cathedral shrine,
While at a glibe rate
Brass tongues would vibrate;
But all their music
Spoke naught like thine.

For memory, dwelling
On each proud swelling,
Of thy belfry, knelling
Its bold notes free,
Made the bells of Shandon
Sound far more grand on
The pleasant waters
Of the river Lee.

I've heard bells tolling
Old Adrian's Mole in,
Their thunder rolling
From the Vatican—
And cymbals glorious
Swinging uproarious
In the gorgeous turrets
Of Notre Dame.

But thy sounds were sweeter
Than the dome of Peter
Flings o'er the Tiber,
Pealing solemnly.
Oh! the bells of Shandon
Sound far more grand on
The pleasant waters
Of the river Lee.

There's a bell in Moscow;
While on tower and kiosk oh
In Saint Sophia,
The Turkman gets
And loud in air
Calls men to prayer,
From the tapering summit
Of tall minarets.

Such empty phantom
I freely grant them;
But there's an anthem

More dear to me—
'Tis the bells of Shandon,
That sound so grand on
The pleasant waters
Of the river Lee.

THE POSTMAN.

(1) Hark! 'tis the twanging horn o'er yonder bridge,
That with its wearisom but needful length
Bestrides the wintry flood, in which the moon
Sees her unwrinkled face reflected bright;
He comes, the herald of a noisy world,
With spattered boots, strapped waist, and frozen locks;
News from all nations lumbering at his back.
(2) True to his charge, the close-pack'd load behind,
Yet, careless what he brings, his one concern
Is to conduct it to the destined inn;
And, having dropped the expected bag, pass on.
(3) He whistles as he goes, light-hearted wretch,
Cold and yet cheerful: messenger of grief
Perhaps to thousands, and of joy to some;
To him indifferent whether grief or joy.

KNOWLEDGE AND WISDOM.

(1) Knowledge and wisdom far from being one
Have oft-times no connection. (2) Knowledge dwells
In heads replete with thoughts of other men;
Wisdom, in minds attentive to their own.
(3) Knowledge a rude unprofitable mass,
The mere materials with which wisdom builds,
Till smoothed, and squared, and fitted to its place,
Does but encumber whom it seems to enrich.
(4) Knowledge is proud that he has learned so much:
Wisdom is humble that he knows no more.

THE BLIND MEN AND THE ELEPHANT.

(1) It was six men of Indostan,
To learning much inclined,
Who went to see the Elephant,
(Though all of them were blind,)
That each, by observation,
Might satisfy his mind.

(2) The First approached the Elephant,
And, happening to fall
Against his broad and sturdy side,
At once began to bawl:—
"God bless me! But the Elephant
Is very like a wall!"

(3) The Second, feeling of the tusk,
Cried "Ho! What have we here,
So very round and smooth and sharp?
To me 'tis mighty clear
This wonder of an Elephant
Is very like a spear!"

(4) The Third approached the animal,
And, happening to take
The squirming trunk within his hands,
Thus boldly up and spake:
"I see," quoth he, "the Elephant
Is very like a snake!"

(5) The Fourth reached out his eager hand,
And felt about the knee,
"What most this wonderous beast is like
Is mighty plain," quoth he;
"'Tis clear enough the Elephant
Is very like a tree!"

(6) The Fifth, who chanced to touch the ear,
Said: "E'en the blindest man
Can tell what this resembles most.
Deny the fact who can,
This marvel of an Elephant
Is very like a fan!"

(7) The Sixth no sooner had begun
About the beast to grope,
Than seizing on the swinging tail,
That fell within his scope,
"I see," quoth he, "the Elephant
Is very like a rope!"

(8) And so these men of Indostan
Disputed loud and long,
Each in his own opinion
Exceeding stiff and strong,
Though each was partly in the right
And all were in the wrong!

THE ARMY OF CHARLES V., BEFORE ALGIERS.

(1) The voyage, from Majorca to the African coast, was not less tedious, or full of hazard, than that which he had just finished. (2) When he approached the land, the roll of the sea, and the vehemence of the winds, would not permit the troops to disembark. (3) But at last, the Emperor, seizing a favorable opportunity, landed them without opposition, not far from Algiers, and immediately advanced towards the town. (4) To oppose this mighty army, Hascen had only eight hundred Turks, and five thousand Moors, partly natives from Africa, and partly refugees from Granada. (5) He returned, however, a fierce and haughty answer, when summoned to surrender. (6) But with such a handful of soldiers, neither his desperate courage, nor consummate skill in war, could have long resisted forces superior to those which had defeated

Barbarossa at the head of sixty thousand men, and which had reduced Tunis, in spite of all his endeavors to save it.

(7) But how far soever the Emperor might think himself beyond the reach of any danger from the enemy, he was suddenly exposed to a more dreadful calamity, and one against which human prudence and human efforts availed nothing. (8) On the second day after his landing, and before he had time for anything but to disperse some light-armed Arabs who molested his troops on their march, the clouds began to gather, and the heavens to appear with a fierce and threatening aspect. (9) Towards evening, rain began to fall, accompanied with violent wind; and the rage of the tempest increasing, during the night, the soldiers, who had brought nothing ashore but their arms, remained exposed to all its fury, without tents or shelter, or cover of any kind. (10) The ground was soon so wet that they could not lie down on it; their camp, being in a low situation, was overflowed with water, and they sunk, at every step, to the ankles in mud; while the wind blew with such impetuosity, that, to prevent their falling, they were obliged to thrust their spears into the ground, and to support themselves by taking hold of them. (11) Hascen was too vigilant an officer to allow an enemy in such distress to remain unmolested. (12) About the dawn of morning, he sallied out with soldiers, who having been screened from the storm under their own roofs, were fresh and vigorous. (13) A body of Italians, who were stationed nearest the city, dispirited and benumbed with cold, fled at the approach of the Turks. (14) The troops at the post behind them discovered greater courage; but, as the rain had extinguished their matches and wetted their powder, their muskets were useless; and having scarcely strength to handle their other arms, they were soon thrown into confusion. (15) Almost the whole army, with the Emperor himself in person, was obliged to advance, before the enemy could be repulsed, who, after spreading such general consternation, and killing a considerable number of men, retired at last in good order.

(16) But all feeling or remembrance of this loss and danger were quickly obliterated by a more dreadful, as well as affecting spectacle. (17) It was now broad day; the hurricane had abated nothing of its violence, and the sea appeared agitated with all the rage of which that destructive element is capable; all the ships, on which alone the whole army knew that their safety and subsistence depended, were seen driven from their anchors, some dashing against each other, some beat to pieces on the rocks, many forced ashore, and not a few sinking in the waves. (18) In less than an hour, fifteen ships of war, and a hundred and forty transports, with eight thousand men perished; and such of the unhappy crews as had escaped the fury of the sea, were murdered without mercy by the Arabs, as soon as they reached land. (19) The Emperor stood in silent anguish and astonishment, beholding this fatal event, which at once blasted all his hopes of success, and buried in the depths the vast stores which he had provided, as well for annoying the enemy, as for subsisting his own troops. (20) He had it not in his power to afford them any other assistance or relief than by sending some troops to drive away the Arabs, and thus delivering a few who were so fortunate as to get ashore from the cruel fate which their companions had met with. (21) At last the wind began to fall, and to give some hopes that as many ships might escape as would be sufficient to save the army from perishing by famine, and trasport them back to Europe. (22) But these were only hopes; the approach of evening covered the sea with darkness, and it being impossible for the officers on board the ships, which had outlived the storm, to send intelligence to their companions who were ashore, they remained during the night in all the anguish of suspense and uncertainty. (23) Next day, a boat dispatched by Doria made shift to reach land, with information, that having weathered out the storm, to which, during fifty years' knowledge of the sea, he had never seen any equal in fierceness and horror, he had found it necessary to bear away with his shattered ships to Cape Metafuz. (24) He

advised the Emperor, as the face of the sky was still lowering and tempestuous, to march with all speed to that place, where the troops could re-embark with greater ease.

(25) Whatever comfort this intelligence afforded Charles, from being assured that part of his fleet had escaped, was balanced by the new cares and perplexity in which it involved him with regard to his army. (26) Metafuz was at least three days' march from his present camp; all the provisions which he had brought ashore at his first landing were now consumed; his soldiers, worn out with fatigue, were hardly able for such a march, even in a friendly country, and being dispirited by a succession of hardships, which victory itself would scarcely have rendered tolerable, they were in no condition to undergo new toils. (27) But the situation of the army was such as allowed not one moment for deliberation, nor left it the least doubtful what to choose. (28) They were ordered instantly to march, the wounded, the sick, and the feeble being placed in the center; such as seemed most vigorous were stationed in the front and rear. (29) Then the sad effects of what they had suffered began to appear more manifestly than ever, and new calamities were added to all those which they had already endured. (30) Some could hardly bear the weight of their arms; others, spent with the toil of forcing their way through deep and almost impassable roads, sunk down and died; many perished by famine, as the whole army subsisted chiefly on roots and berries, or the flesh of horses, killed by the Emperor's order, and distributed among the several battalions; many were drowned in brooks, which were swollen so much by the excessive rains, that in passing them they waded up to the chin; not a few were killed by the enemy, who during the greater part of their retreat, alarmed, harassed and annoyed them night and day. (31) At last they arrived at Metafuz; and the weather being now so calm as to restore their communication with the fleet, they were supplied with plenty of provisions, and cheered with the prospect of safety.

PRESIDENT LINCOLN'S SECOND INAUGURAL ADDRESS.

DELIVERED ON THE 4TH OF MARCH, 1865.

(1) *Fellow Countrymen:*—At this second appearing to take the oath of the presidential office, there is less occasion for an extended address than there was at the first. (2) Then, a statement, somewhat in detail, of a course to be pursued, seemed fitting and proper. (3) Now, at the expiration of four years, during which public declarations have been constantly called forth on every point and phase of the great contest which still absorbs the attention and engrosses the energies of the nation, little that is new could be presented. (4) The progress of our arms, upon which all else chiefly depends, is as well known to the public as to myself; and it is, I trust, reasonably satisfactory and encouraging to all. (5) With high hope for the future, no prediction in regard to it is ventured.

(6) On the occasion corresponding to this four years ago, all thoughts were anxiously directed to an impending civil war. (7) All dreaded it; all sought to avoid it. (8) While the inaugural address was being delivered from this place, devoted altogether to saving the Union without war, insurgent agents were in the city seeking to destroy it without war—seeking to dissolve the Union and divide the effects by negotiation. (9) Both parties deprecated war; but one of them would make war rather than let the nation survive; and the other would accept war rather than let it perish; and the war came.

(10) One eighth of the whole population were colored slaves, not distributed generally over the Union, but located in the southern part of it. (11) These slaves constituted a peculiar and powerful interest. (12) All knew that this interest was somehow the cause of the war. (13) To strengthen, perpetuateand extend this interest was the object for which the insurgents would rend the Union by war; while the government claimed no right to do more than to restrict the territorial enlargement of it.

(14) Neither party expected the magnitude or the duration which the war has already attained. (15) Neither anticipated that the cause of the conflict might cease, even before the conflict itself should cease. (16) Each looked for an easier triumph, and a result less fundamental and astounding. (17) Both read the same Bible and pray to the same God; and each invokes his aid against the other. (18) It may seem strange that any man should dare to ask a just God's assistance in wringing his bread from the sweat of other men's faces. (19) But let us judge not, that we be not judged. (20) The prayers of both could not be answered. (21) That of neither has been answered fully. (22) The Almighty has his own purposes. (23) "Woe unto the world because of offenses! for it must needs be that offenses come; but woe to that man by whom the offense cometh!" (24) If we shall suppose that American slavery is one of these offenses, which, in the providence of God, must needs come, but which, having continued through his appointed time, he now wills to remove, and that he gives to both North and South this terrible war as the woe due to those by whom the offense came, shall we discern therein any departure from those Divine attributes which the believers in a living God always ascribe to him? (25) Fondly do we hope, fervently do we pray, that this mighty scourge of war may speedily pass away. (26) Yet, if God wills that it continue until all the wealth, piled by the bondman's two hundred and fifty years of unrequited toil, shall be sunk, and until every drop of blood drawn with the lash shall be paid by another drawn by the sword, as it was said three thousand years ago, so still it must be said, that "the judgments of the Lord are true and righteous altogether."

(27) With malice toward none, with charity for all, with firmness in the right as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wound; to care for him who shall have borne the battle, and for his widow and his orphans; to do all which may achieve and cherish a just and a lasting peace among ourselves and with all nations.

SET DOWN MY NAME, SIR.

(1) I saw also that the Interpreter took him again by the hand, and led him into a pleasant place, where was built a stately palace, beautiful to behold; at the sight of which Christian was greatly delighted. (2) He saw also upon the top thereof certain persons walking, who were clothed all in gold.

(3) Then said Christian, "May we go in thither?"

(4) Then the Interpreter took him and led him up toward the door of the palace; and behold, at the door stood a great company of men, as desirous to go in, but durst not. (5) There also sat a man at a little distance from the door, at a table-side, with a book and his inkhorn before him, to take the names of them that should enter therein; he saw also that in the doorway stood many men in armor to keep it, being resolved to do to the men that would enter, what hurt and mischief they could. (6) Now was Christian somewhat in a maze. (7) At last, when every man started back for fear of the armed men, Christian saw a man of a very stout countenance come up to the man that sat there to write, saying, "Set down my name, sir;" the which when he had done, he saw the man draw a sword, and put a helmet upon his head, and rush toward the door upon the armed men, who laid upon him with deadly force; but the man not at all discouraged, fell to cutting and hacking most fiercely. (8) So after he had received and given many wounds to those that attempted to keep him out, he cut his way through them all and pressed forward into the palace; at which there was a pleasant voice heard from those that were within, even of those that walked upon the top of the palace, saying:

"Come in, come in, eternal glory shalt thou win."

(9) So he went in and was clothed with such garments as they. (10) Then Christian smiled, and said, "I think verily I know the meaning of this."

THE ZEAL NOT PROPER FOR RELIGION.

(1) Any zeal is proper for religion but the zeal of the sword and the zeal of anger: this is the bitterness of zeal, and it is a certain temptation to every man against his duty; for if the sword turns preacher, and dictates propositions by empire instead of arguments, and engraves them in men's hearts with a poniard, that it shall be death to believe what I innocently and ignorantly am persuaded of, it must needs be unsafe to try the spirits, to try all things, to make inquiry; and, yet, without this liberty, no man can justify himself before God or man, nor confidently say that his religion is best. (2) This is inordination of zeal; for Christ, by reproving St. Peter drawing his sword even in the cause of Christ, for his sacred and yet injured person, teaches us not to use the sword, though in the cause of God, or for God himself.

(3) When Abraham sat at his tent door, according to his custom, waiting to entertain strangers, he espied an old man, stooping and leaning on his staff, weary with age and travel, coming towards him, who was a hundred years of age. (4) He received him kindly, washed his feet, provided supper, caused him to sit down; but observing that the old man eat, and prayed not, nor begged for a blessing on his meat, he asked him why he did not worship the God of heaven. (5) The old man told him that he worshiped the fire only, and acknowledged no other God. (6) At which answer Abraham grew so zealously angry, that he thrust the old man out of his tent, and exposed him to all the evils of the night, and an unguarded condition. (7) When the old man was gone, God called to Abraham, and asked him where the stranger was. (8) He replied, I thrust him away because he did not worship thee. (9) God answered him, I have suffered him these hundred years, although he dishonored me; and couldst thou not endure him one night?

TOM SMART'S RIDE.

(1) One winter's evening, about five o'clock, just as it began to grow dusk, a man in a gig might have been seen urging his tired horse along the road which leads across Marlborough downs, in the direction of Bristol. (2) I say he might have been seen, and I have no doubt he would have been, if anybody but a blind man had happened to pass that way; but the weather was so bad, and the night so cold and wet, that nothing was out but the water, and so the traveler jogged along in the middle of the road, lonesome and dreary enough. (3) If any bagman of that day could have caught sight of the little neck-or-nothing sort of gig, with a clay-colored body and red wheels, and the vixenish, ill-tempered, fast-going bay mare, that looked like a cross between a butcher's horse and a two-penny post-office pony, he would have known at once, that this traveler could have been no other than Tom Smart, of the great house of Bilson and Slum, Cateaton Street, City. (4) However, as there was no bagman to look on, nobody knew anything at all about the matter; and so Tom Smart and his clay-colored gig with the red wheels, and the vixenish mare with the fast pace, went on together, keeping the secret among them, and nobody was a bit the wiser.

(5) There are many pleasanter places, even in this dreary world, than Marlborough Downs, when it blows hard; and if you throw in beside, a gloomy winter's evening, a miry and sloppy road, and a pelting fall of heavy rain, and try the effect, by way of experiment, in your own proper person, you will experience the full force of this observation.

(6) The wind blew—not up the road or down it, though that's bad enough, but sheer across it, sending the rain slanting down like the lines they used to rule in the copy-books at school, to make the boys slope well. (7) For a moment it would die away, and then the traveler would begin to delude himself into the belief that, exhausted with its previous fury, it had quietly lain itself down to

rest, when whoo! he would hear it growling and whistling in the distance, and on it would come, rushing over the hill-tops and sweeping along the plain, gathering sound and strength as it drew nearer, until it dashed with a heavy gust against horse and man, driving the sharp rain into their ears, and its cold damp breath into their very bones; and past them it would scour, far, far away, with a stunning roar, as if in ridicule of their weakness, and triumphant in the consciousness of its own strength and power.

(8) The bay mare splashed away, through the mud and water, with drooping ears, now and then tossing her head as if to express her disgust at this very ungentlemanly behavior of the elements, but keeping good pace notwithstanding, until a gust of wind more furious than any that had yet assailed them, caused her to stop suddenly, and plant her four feet firmly against the ground, to prevent her being blown over. (9) It's a special mercy that she did this, for if she *had* been blown over, the vixenish mare was so light, and the gig was so light, and Tom Smart such a light weight into the bargain, that they must infallibly have all gone rolling over and over together, until they reached the confines of the earth, or until the wind fell; and in either case the probability is, that neither the vixenish mare, nor the clay-colored gig with the red wheels, nor Tom Smart, would ever have been fit for service again.

(10) "Well," says Tom Smart, "if this ain't pleasant, blow me." (11) You'll very likely ask me, why, as Tom Smart had been pretty well blown already, he expressed this wish to be submitted to the same process again. (12) I can't say—all I know is, that Tom Smart said so—or at least he always told my uncle he said so, and it's just the same thing.

(13) "Blow me," says Tom Smart; and the mare neighed as if she were of precisely the same opinion.

(14) "Cheer up old girl," said Tom, patting the bay mare on the neck with the end of his whip. (15) "It won't do pushing on such a night as this; the first house

we come to we'll put up at, so the faster you go the sooner it's over. (16) Soho, old girl—gently—gently."

(17) Whether the vixenish mare was sufficiently well acquainted with the tones of Tom's voice to comprehend his meaning, or whether she found it colder standing still than moving on, of course I can't say. (18) But I can say that Tom had no sooner finished speaking than she pricked up her ears, and started forward at a speed which made the clay-colored gig rattle till you would have supposed every one of the red spokes was going to fly out on the turf of Marlborough Downs; and even Tom, whip as he was, couldn't stop or check her pace, until she drew up, of her own accord, before a roadside inn, on the right-hand side of the way, about a quarter of a mile from the end of the Downs.

VICISSITUDE.

(1) Now the golden morn aloft
Waves her dew-bespangled wing,
With vermil cheek and whisper soft,
She woos the tardy spring;
Till April starts, and calls around,
The sleeping fragrance from the ground,
And lightly o'er the living scene
Scatters his freshest, tenderest green.

(2) New-born flocks, in rustic dance
Frisking, ply their feeble feet;
Forgetful of their wintry trance,
The birds his presence greet:
But chief, the skylark warbles high
His trembling, thrilling ecstasy;
And lessening from the dazzled sight,
Melts into air and liquid light.

(3) Yesterday the sullen year
Saw the snowy whirlwind fly;
Mute was the music of the air,
The herd stood drooping by;
Their raptures now, that wildly flow,
No yesterday nor morrow know;
'Tis man alone that joy descries,
With forward and reverted eyes.

(4) Smiles on past misfortune's brow
Soft reflection's hand can trace,
And o'er the cheek of sorrow throw
A melancholy grace:
While hope prolongs our happier hour;
Or deepest shades, that dimly lower,
And blacken round our weary way,
Gilds with a gleam of distant day.

(5) Still where rosy pleasure leads,
See a kindred grief pursue,
Behind the steps that misery treads
Approaching comfort view:
The hues of bliss more brightly glow,
Chastened by sabler tints of woe;
And blended form, with artful strife,
The strength and harmony of life.

(6) See the wretch that long has tost
On the thorny bed of pain,
At length repair his vigor lost,
And breathe and walk again!
The meanest flow'ret of the vale,
The simplest note that swells the gale,
The common sun, the air, the skies,
To him are opening Paradise.

GREEN RIVER.

(1) When breezes are soft and skies are fair,
I steal an hour from study and care,
And hie me away to the woodland scene,
Where wanders the stream with waters of green;
As if the bright fringe of herbs on its brink
Had given their stain to the wave they drink,
And they, whose meadows it murmurs through,
Have named the stream from its own fair hue.

(2) Yet, pure its waters,—its shallows are bright
With colored pebbles and sparkles of light,
And clear the depths where its eddies play,
And dimples deepen and whirl away;
And the plane-tree's speckled arms o'ershoot
The swifter current that mines its root,
Through whose shifting leaves, as you walk the hill,
The quivering glimmer of sun and rill
With a sudden flash on the eye is thrown,
Like the ray that streams from the diamond-stone.
(3) O, loveliest there, the spring days come,
With blossoms, and birds, and wild bee's hum;
The flowers of summer are fairest there,
And freshest the breath of the summer air;
And sweetest the golden autumn day
In silence and sunshine glides away.

(4) Yet, fair as thou art, thou shunnest to glide,
Beautiful stream! by the village side;
But windest away from the haunts of men,
To quiet valley and shaded glen;
And forest, and meadow, and slope of hill,
Around thee are lonely, and lovely, and still,
Lonely—save when, by thy rippling tides,
From thicket to thicket the angler glides;

Or the simpler comes, with basket and book,
For herbs of power on thy bank to look;
Or, haply, some idle dreamer, like me,
To wander, and muse, and gaze on thee,
Still, save the chirp of birds, that feed
On the river cherry and seedy reed,
And thy own wild music, gushing out
With mellow murmur of fairy shout,
From dawn to the blush of another day,
Like traveler singing along his way.

(5) That fairy music I never hear,
Nor gaze on those waters so green and clear,
And mark them winding away from sight,
Darkened with shade, or flashing with light,
While o'er them the vine to its thicket clings,
And the zephyr stoops to freshen his wings;
But I wish that fate had left me free
To wander these quiet haunts with thee,
Till the eating cares of earth should depart,
And the peace of the scene pass into my heart;
And I envy the stream, as it glides along
Through its beautiful banks, in a trance of song.

(6) Though forced to drudge for the dregs of men,
And scrawl strange words with the barbarous pen,
And mingle among the jostling crowd,
Where the sons of strife are subtle and loud,—
I often come to this quiet place
To breathe the airs that ruffle thy face,
And gaze upon thee in silent dream,
For in thy lonely and lovely stream
An image of that calm life appears
That won my heart in my greener years.

GRACE PREFERABLE TO BEAUTY.

Letter lxxvi.

FROM HINGPO TO LIEN CHI ALTANGI, BY THE WAY OF MOSCOW.

(1) I still remain at Terki, where I have received that money which was remitted here in order to release me from captivity. (2) My fair companion still improves in my esteem; the more I know her mind, her beauty becomes more poignant; she appears charming, even among the daughters of Circassia.

(3) Yet were I to examine her beauty with the art of a statuary, I should find numbers here that far surpass her; nature has not granted her all the boasted Circassian regularity of feature, and yet she greatly exceeds the fairest of the country in the art of seizing the affections. (4) "Whence," have I often said to myself, "this resistless magic that attends even moderate charms? though I regard the beauties of the country with admiration, every interview weakens the impression, but the form of Zelis grows upon my imagination; I never behold her without an increase of tenderness and respect. (5) Whence this injustice of the mind, in preferring imperfect beauty to that which nature seems to have finished with care? (6) Whence the infatuation, that he whom a comet could not amaze, should be astonished at a meteor?" (7) When reason was thus fatigued to find an answer, my imagination pursued the subject, and this was the result.

(8) I fancied myself placed between two landscapes, this called the Region of Beauty, and that the Valley of the Graces: the one adorned with all that luxuriant nature could bestow; the fruits of various climates adorned the trees, the groves resounded with music, the gale breathed perfume, every charm that could arise from symmetry and exact distribution were here conspicuous, the whole offering a prospect of pleasure without end. (9) The Valley

of the Graces, on the other hand, seemed by no means so inviting; the streams and groves appeared just as they usually do in frequented countries: no magnificent parterres, no concert in the grove, the rivulet was edged with weeds, and the rook joined its voice to that of the nightingale. (10) All was simplicity and nature.

(11) The most striking objects ever first allure the traveler. (12) I entered the Region of Beauty with increased curiosity, and promised myself endless satisfaction in being introduced to the presiding goddess. (13) I perceived several strangers, who entered with the same design; and what surprised me not a little, was to see several others hastening to leave this abode of seeming felicity.

(14) After some fatigue, I had at last the honor of being introduced to the goddess who represented Beauty in person. (15) She was seated on a throne, at the foot of which stood several strangers, lately introduced like me, all regarding her form in ecstasy. (16) "Ah, what eyes! what lips! how clear her complexion! how perfect her shape!" (17) At these exclamations, Beauty, with downcast eyes, would endeavor to counterfeit modesty, but soon again looking round as if to confirm every spectator in his favorable sentiments; sometimes she would attempt to allure us by smiles; and at intervals would bridle back, in order to inspire us with respect as well as tenderness.

(18) This ceremony lasted for some time, and had so much employed our eyes, that we had forgot all this while that the goddess was silent, (19) We soon, however, began to perceive the defect. (20) "What!" said we, among each other, "are we to have nothing but languishing airs, soft looks, and inclinations of the head; will the goddess only deign to satisfy our eyes!" (21) Upon this one of the company stepped up to present her with some fruits he had gathered by the way. (22) She received the present most sweetly smiling, and with one of the whitest hands in the world, but still not a word escaped her lips.

(23) I now found that my companions grew weary of their homage; they went off one by one, and resolving not to be left behind, I offered to go in my turn, when, just at the door of the temple, I was called back by a female whose name was Pride, and who seemed displeased at the behavior of the company. (24) "Where are you hastening?" said she to me with an angry air; "the Goddess of Beauty is here." (25) "I have been to visit her, madam," replied I, "and I find her more beautiful even than report had made her." (26) "And why then will you leave her?" added the female. (27) "I have seen her long enough," returned I, "I have got all her features by heart. (28) Her eyes are still the same. (29) Her nose is a very fine one, but it is still just such a nose now as it was half an hour ago: could she throw a little more mind into her face, perhaps I should be for wishing to have more of her company."

(30) "What signifies," replied my female, "whether she has a mind or not; has she any occasion for a mind, so formed as she is by nature? (31) If she had a common face, indeed, there might be some reason for thinking to improve it; but when features are already perfect, every alteration would but impair them. (32) A fine face is already at the point of perfection, and a fine lady should endeavor to keep it so: the impression it would receive from thought would but disturb its whole economy."

(33) To this speech I gave no reply, but made the best of my way to the Valley of the Graces. (34) Here I found all those who before had been my companions in the Region of Beauty, now upon the same errand.

(35) As we entered the valley, the prospect insensibly seemed to improve; we found everything so natural, so domestic, and pleasing, that our minds, which before were congealed in admiration, now relaxed into gayety and good humor. (36) We had designed to pay our respects to the presiding goddess, but she was nowhere to be found. (37) One of our companions asserted, that her temple lay to the right; another, to the left; a third insisted that it was straight before us; and a fourth, that we

had left it behind. (38) In short, we found everything familiar and charming, but could not determine where to seek for the Grace in person.

(39) In this agreeable incertitude we passed several hours, and though very desirous of finding the goddess, by no means impatient of the delay. (40) Every part of the valley presented some minute beauty, which, without offering itself, at once stole upon the soul, and captivated us with the charms of our retreat. (41) Still, however, we continued to search, and might still have continued, had we not been interrupted by a voice, which, though we could not see from whence it came, addressed us in this manner: "If you would find the Goddess of Grace, seek her not under one form, for she assumes a thousand. (42) Ever changing under the eye of inspection, her variety, rather than her figure, is pleasing. (43) In contemplating her beauty, the eye glides over every perfection with giddy delight, and, capable of fixing nowhere, is charmed with the whole. (44) She is now Contemplation with solemn look, again Compassion with humid eye; she now sparkles with joy, soon every feature speaks distress; her looks at times invite our approach, at others repress our presumption: the goddess can not be properly called beautiful under any one of these forms, but by combining them all she becomes irresistibly pleasing." (45) Adieu.

TO HIS MOTHER.

RHEIMS, June 21, N. S. 1739.

(1) We have now been settled almost three weeks in this city, which is more considerable upon account of its size and antiquity, than from the number of its inhabitants, or any advantages of commerce. (2) There is little in it worth a stranger's curiosity, besides the cathedral church, which is a vast Gothic building of a surprising beauty and lightness, all covered over with a profusion of little statues, and other ornaments. (3)

It is here the kings of France are crowned by the archbishop of Rheims, who is the first peer, and the primate of the kingdom. (4) The holy vessel made use of on that occasion, which contains the oil, is kept in the church of St. Nicasius hard by, and is believed to have been brought by an angel from heaven at the coronation of Clovis, the first Christian king. (5) The streets in general have but a melancholy aspect, the houses all old; the public walks run along the side of a great moat under the ramparts, where one hears a continual croaking of frogs; the country round about is one great plain covered with vines, which at this time of the year afford no very pleasing prospect, as being not above a foot high. (6) What pleasure the place denies to the sight, it makes up to the palate; since you have nothing to drink but the best champagne in the world, and all sorts of provisions equally good. (7) As to other pleasures, there is not that freedom of conversation among the people of fashion here, that one sees in other parts of France; for though they are not very numerous in this place, and consequently must live a good deal together, yet they never come to any great familiarity with one another. (8) As my Lord Conway had spent a good part of his time among them, his brother, and we with him, were soon introduced into all their assemblies. (9) As soon as you enter, the lady of the house presents each of you a card, and offers you a party at quadrille; you sit down, and play forty deals without intermission, excepting one-quarter of an hour, when everybody rises to eat of what they call the *gouter*, which supplies the place of our tea, and is a service of wine, fruits, cream, sweetmeats, craw-fish and cheese. (10) People take what they like, and sit down again to play; after that, they make little parties to go to the walks together, and then all the company retire to their separate habitations. (11) Very seldom any suppers or dinners are given; and this is the manner they live among one another; not so much out of any aversion they have to pleasure, as out of a formality they have contracted by not being much frequented by people who have lived at

Paris. (12) It is sure they do not hate gayety any more than the rest of their country-people, and can enter into diversions, that are once proposed, with a good grace enough; for instance, the other evening we happened to be got together in a company of eighteen people, men and women of the best fashion here, at a garden in the town, to walk; when one of the ladies bethought herself of asking, why should not we sup here? (13) Immediately the cloth was laid by the side of a fountain, under the trees, and a very elegant supper served up: after which, another said, Come, let us sing; and directly began herself. (14) From singing, we instantly fell to dancing, and singing in a round, when somebody mentioned the violins, and immediately a company of them was ordered. (25) Minuets were begun in the open air, and then some country-dances, which held till four o'clock next morning, at which hour, the gayest lady there proposed, that such as were weary should get into their coaches, and the rest of them should dance before them with the music in the van; and in this manner we paraded through all the principal streets of the city, and waked everybody in it. (16) Mr. Walpole had a mind to make a custom of the thing, and would have given a ball in the same manner next week, but the women did not come into it; so I believe it will drop, and they will return to their dull cards and usual formalities. (17) We are not to stay above a month longer here, and shall then go to Dijon, the chief city of Burgundy, a very splendid and a very gay town; at least, such is the present design.

TO HIS FATHER.

Dijon, Friday, Sept. 11, N. S. 1739.

(1) We have made three short days' journey of it from Rheims hither, where we arrived the night before last. (2) The road we have passed through has been extremely agreeable; it runs through the most fertile part of Cham

paigne, by the side of the river Marne, with a chain of hills on each hand, at some distance, entirely covered with woods and vineyards, and every now and then the ruins of some old castle on their tops; we lay at St. Dizier the first night, and at Langres the second, and got hither the next evening, time enough to have a full view of this city on entering it. (3) It lies in a very extensive plain, covered with vines and corn, and consequently is plentifully supplied with both. (4) I need not tell you that it is the chief city of Burgundy, nor that it is of great antiquity; considering which, one should imagine it ought to be larger than one finds it. (5) However, what it wants in extent is made up in beauty and cleanliness, and in rich convents and churches, most of which we have seen. (6) The palace of the States is a magnificent new building, where the Duke of Bourbon is lodged when he comes over every three years to hold that assembly as governor of the province. (7) A quarter of a mile out of the town is a famous abbey of Carthusians, which we are just returned from seeing. (8) In their chapel are the tombs of the ancient Dukes of Burgundy, that were so powerful, till, at the death of Charles the Bold, the last of them, this part of his dominions was united by Louis XI. to the crown of France. (9) To-morrow we are to pay a visit to the abbot of the Cistercians, who lives a few leagues off, and who uses to receive all strangers with great civility; his abbey is one of the richest in the kingdom; he keeps open house always, and lives with great magnificence. (10) We have seen enough of this town already, to make us regret the time we spent at Rheims; it is full of people of condition, who seem to form a much more agreeable society than we found in Champaigne; but as we shall stay here but two or three days longer, it is not worth while to be introduced into their houses. (11) On Monday or Tuesday we are to set out for Lyons, which is two days' journey distant, and from thence you shall hear again from me.

TO MAJOR COWPER.

HUNTINGDON, Oct., 1765.

(1) *My Dear Major :*—I have neither lost the use of my fingers nor my memory, though my unaccountable silence might incline you to suspect that I had lost both. (2) The history of those things which have, from time to time, prevented my scribbling, would not only be insipid, but extremely voluminous, for which reasons they will not make their appearance at present, nor probably at any time hereafter. (3) If my neglecting to write to you were a proof that I had never thought of you, and that had been really the case, five shillings apiece would have been much too little to give for the sight of such a monster! but I am no such monster, nor do I perceive in myself the least tendency to such a transformation. (4) You may recollect that I had but very uncomfortable expectations of the accommodations I should meet with at Huntingdon. (5) How much better it is to take our lot where it shall please Providence to cast it without anxiety! had I chosen for myself, it is impossible I could have fixed upon a place so agreeable to me in all respects. (6) I so much dreaded the thought of having a new acquaintance to make with no other recommendation than that of being a perfect stranger, that I heartily wished no creature here might take the least notice of me. (7) Instead of which, in about two months after my arrival, I became known to all the visitable people here, and do verily think it the most agreeable neighborhood I ever saw.

(8) Here are three families who have received me with the utmost civility, and two in particular have treated me with as much cordiality as if their pedigree and mine had grown upon the same sheep-skin. (9) Besides these, there are three or four single men, who suit my temper to a hair. (10) The town is one of the neatest in England; the country is fine for several miles about it; and the roads, which are all turnpike, and strike out four or five different ways, are perfectly good all the year round.

(11) I mention this latter circumstance chiefly because my distance from Cambridge has made a horseman of me at last, or at least is likely to do so. (12) My brother and I meet every week, by an alternate reciprocation of intercourse, as Sam Johnson would express it; sometimes I get a lift in a neighbor's chaise, but generally ride. (13) As to my own personal condition, I am much happier than the day is long, and sunshine and candle-light alike see me perfectly contented. (15) I get books in abundance, as much company as I choose, a deal of *comfortable leisure*, and enjoy better health, I think, than for many years past. (15) What is there wanting to make me happy? (16) Nothing, if I can but be as thankful as I ought, and I trust that He, who has bestowed so many blessings upon me will give me gratitude to crown them all. (17) I beg you will give my love to my dear cousin Maria, and to everybody at the Park. (18) If Mrs. Maitland is with you, as I suspect by a passage in Lady Hesketh's letter to me, pray remember me to her very affectionately. (19) And believe me, my dear friend, ever yours, W. C.

TO THE REV. WILLIAM UNWIN.

OLNEY, Aug. 6, 1780.

(1) *My Dear Friend:*—You like to hear from me—this is a very good reason why I should write—but I have nothing to say—this seems equally a good reason why I should not; yet if you had alighted from your horse at our door this morning, and, at this present writing, being five o'clock in the afternoon, had found occasion to say to me—"Mr. Cowper, you have not spoke since I came in; have you resolved never to speak again?"—it would be but a poor reply, if, in answer to the summons, I should plead inability as my best and only excuse. (2) And this, by the way, suggests to me a seasonable piece of instruction; and reminds me of what I am very apt to forget

when I have any epistolary business in hand; that a letter may be written upon anything or nothing, just as that anything or nothing happens to occur. (3) A man that has a journey before him, twenty miles in length, which he is to perform on foot, will not hesitate and doubt whether he shall set out or not, because he does not readily conceive how he shall ever reach the end of it; for he knows that, by the simple operation of moving one foot forward first and then the other, he shall be sure to accomplish it. (4) So it is in the present case, and so it is in every similar case. (5) A letter is written, as a conversation is mantained or a journey performed, not by preconcerted or premeditated means, a new contrivance, or an invention never heard of before; but merely by maintaining a progress, and resolving, as a postillion does, having once set out, never to stop until we reach the appointed end. (6) If a man may talk without thinking, why may he not write upon the same terms? (7) A grave gentleman of the last century, a tie-wig, square-toe, Steinkirk figure, would say, "My good sir, a man has no right to do either." (8) But it is to be hoped that the present century has nothing to do with the mouldy opinions of the last; and so, good Sir Launcelot, or St. Paul, or whatever be your name, step into your picture frame again, and look as if you thought for another century, and leave us moderns in the meantime to think when we can, and to write whether we can or not, else we might as well be dead as you are.

(9) When we look back upon our forefathers, we seem to look back upon the people of another nation, almost upon creatures of another species. (10) Their vast rambling mansions, spacious halls and painted casements, the Gothic porch, smothered with honeysuckles, their little gardens, and high walls, their box-edgings, balls of holly, and yew-tree statues, are become so entirely unfashionable now, that we can hardly believe it possible that a people who resembled us so little in their taste should resemble us in anything else. (11) But in everything else I suppose they were our counterparts exactly; and

time, that has sewed up the slashed sleeve, and reduced the large trunk hose to a neat pair of silk stockings, has left human nature just where it found it. (12) The inside of the man at least has undergone no change. (13) His passions, appetites and aims, are just what they ever were. (14) They wear perhaps a handsomer disguise than they did in the days of yore, for philosophy and literature will have their effect upon the exterior; but in every other respect a modern is only an ancient in a different dress.

Yours, W. C.

PAUL REVERE'S RIDE.

(1) Listen, my children, and you shall hear
Of the midnight ride of Paul Revere,
On the eighteenth of April, in Seventy-five;
Hardly a man is now alive
Who remembers that famous day and year.

(2) He said to his friend, "If the British march
By land or sea from the town to-night,
Hang a lantern aloft in the belfry arch
Of the North Church tower, as a signal light,—
One, if by land, and two, if by sea;
And I on the opposite shore will be,
Ready to ride and spread the alarm
Through every Middlesex village and farm,
For the country-folk to be up and to arm."

(3) Then he said, "Good night!" and with muffled oar
Silently rowed to the Charleston shore,
Just as the moon rose over the bay,
Where swinging wide at the moorings lay
The Somerset, British man-of-war;
A phantom ship, with each mast and spar
Across the moon like a prison bar,
And a huge black hulk, that was magnified
By its own reflection in the tide.

(4) Meanwhile, his friend through alley and street,
Wanders and watches with eager ears,
Till in the silence around him he hears
The muster of men at the barrack-door,
The sound of arms and the tramp of feet,
And the measured tread of the grenadiers,
Marching down to their boats on the shore.

(5) Then he climbed to the tower of the church,
Up the wooden stairs, with stealthy tread,
To the belfry-chamber overhead,
And startled the pigeons from their perch
On the sombre rafters, that round him made
Masses and moving shapes of shade,—
Up the trembling ladder, steep and tall,
To the highest window in the wall,
Where he paused to listen and look down
A moment on the roofs of the town,
And the moonlight flowing over all.

(6) Beneath, in the churchyard, lay the dead,
In their night-encampment on the hill,
Wrapped in silence so deep and still
That he could hear, like a sentinel's tread,
The watchful night-wind, as it went
Creeping along from tent to tent,
And seeming to whisper, "All is well!"
(7) A moment only he feels the spell
Of the place and the hour, and the secret dread
Of the lonely belfry and the dead;
For suddenly all his thoughts are bent
On a shadowy something far away,
Where the river winds to meet the bay,—
A line of black that bends and floats
On the rising tide, like a bridge of boats.

(8) Meanwhile, impatient to mount and ride,
Booted and spurred, with a heavy stride
On the opposite shore walked Paul Revere.

(9) Now he patted his horse's side,
Now gazed at the landscape far and near,
Then, impetuous, stamped the earth,
And turned and tightened his saddle-girth;
But mostly he watched, with eager search,
The belfry-tower of the Old North Church,
As it rose above the graves on the hill,
Lonely and spectral and sombre and still.
(10) And lo! as he looks, on the belfry's height
A glimmer, and then a gleam of light!
(11) He springs to the saddle, the bridle he turns,
But lingers and gazes, till full on his sight
A second lamp in the belfry burns!

(12) A hurry of hoofs in a village street,
A shape in the moonlight, a bulk in the dark,
And beneath, from the pebbles, in passing, a spark
Struck out by a steed, flying fearless and fleet;
That was all! (13) And yet, through the gloom and the light,
The fate of a nation was riding that night;
And the spark struck out by that steed, in his flight,
Kindled the land into flame with its heat.

(14) He has left the village and mounted the steep,
And beneath him, tranquil and broad and deep,
Is the Mystic, meeting the ocean tides;
And under the alders, that skirt its edge,
Now soft on the sand, now loud on the ledge,
Is heard the tramp of his steed as he rides.

(15) It was twelve by the village clock
When he crossed the bridge into Medford town.
(16) He heard the crowing of the cock,
And the barking of the farmer's dog,
And felt the damp of the river fog,
That rises after the sun goes down.

(17) It was one by the village clock,
When he galloped into Lexington.

(18) He saw the gilded weathercock
Swim in the moonlight as he passed,
And the meeting-house windows, blank and bare,
Gaze at him with a spectral glare,
As if they already stood aghast
At the bloody work they would look upon.

(19) It was two by the village clock,
When he came to the bridge in Concord town.
(20) He heard the bleating of the flock,
And the twitter of birds among the trees,
And felt the breath of the morning breeze
Blowing over the meadows brown.
(21) And one was safe and asleep in his bed
Who at the bridge would be first to fall,
Who that day would be lying dead,
Pierced by a British musket-ball.

(22) You know the rest. (23) In the books you have read,
How the British Regulars fired and fled,—
How the farmers gave them ball for ball,
From behind each fence and farm-yard wall,
Chasing the red-coats down the lane,
Then crossing the fields to emerge again
Under the trees at the turn of the road,
And only pausing to fire and load.

(24) So through the night rode Paul Revere;
And so through the night went his cry of alarm
To every Middlesex village and farm,—
A cry of defiance and not of fear,
A voice in the darkness, a knock at the door,
And a word that shall echo forevermore!
(25) For, borne on the night-wind of the Past,
Through all our history, to the last,
In the hour of darkness and peril and need,
The people will waken and listen to hear
The hurrying hoof-beats of that steed,
And the midnight message of Paul Revere.

JULIUS CÆSAR, ACT I., SCENE I.

FLAVIUS. Hence! home, you idle creatures, get you home.
Is this a holiday? What! know you not,
Being mechanical, you ought not walk,
Upon a laboring day, without the sign
Of your profession?—Speak, what trade art thou?

1 CITIZEN. Why, sir, a carpenter.

MARULLUS. Where is thy leather apron, and thy rule?
What dost thou with thy best apparel on?
You, sir; what trade are you?

2 CITIZEN. Truly, sir, in respect of a fine workman, I am but as you would say, a cobbler.

MARULLUS. But what trade art thou? Answer me directly.

2 CITIZEN. A trade, sir, that I hope I may use with a safe conscience; which is, indeed, sir, a mender of bad soles.

MARULLUS. What trade, thou knave; thou naughty knave, what trade?

2 CITIZEN. Nay, I beseech you, sir, be not out with me: yet, if you be out, sir, I can mend you.

MARULLUS. What mean'st thou by that? Mend me, thou saucy fellow?

2 CITIZEN. Why, sir, cobble you.

FLAVIUS. Thou art a cobbler, art thou?

2 CITIZEN. Truly sir, all that I live by is with the awl. I meddle with no tradesman's matters, nor women's matters, but with awl. I am, indeed, sir, a surgeon to old shoes: when they are in great danger, I recover them. As proper men as ever trod upon neat's leather have gone upon my handiwork.

FLAVIUS. But wherefore art not in thy shop to-day? Why dost thou lead these men about the streets?

2 CITIZEN. Truly, sir, to wear out their shoes, to get myself into more work. But indeed, sir, we make holiday to see Cæsar and to rejoice in his triumph.

back the children of a family, who have launched forth in life, and wandered widely asunder, once more to assemble about the paternal hearth, that rallying place of the affections, there to grow young and loving again among the endearing mementos of childhood.

(13) There is something in the very season of the year that gives a charm to the festivity of Christmas. (14) At other times we derive a great portion of our pleasure from the mere beauties of nature. (15) Our feelings sally forth and dissipate themselves over the sunny landscape, and we "live abroad and everywhere." (16) The song of the bird, the murmur of the stream, the breathing fragrance of spring, the soft voluptuousness of summer, the golden pomp of autumn; earth with its mantle of refreshing green, and heaven with its deep delicious blue and its cloudy magnificence, all fill us with mute but exquisite delight, and we revel in the luxury of mere sensation. (17) But in the depth of winter, when nature lies despoiled of every charm, and wrapped in her shroud of sheeted snow, we turn for our gratifications to moral sources. (18) The dreariness and desolation of the landscape, the short gloomy days and darksome nights, while they circumscribe our wanderings, shut in our feelings also from rambling abroad, and make us more keenly disposed for the pleasure of the social circle. (19) Our thoughts are more concentrated; our friendly sympathies more aroused. (20) We feel more sensibly the charm of each other's society, and are brought more closely together by dependence on each other for enjoyment. (21) Heart calleth unto heart; and we draw our pleasure from the deep wells of loving-kindness, which lie in the quite recesses of our bosoms; and which, when resorted to, furnish forth the pure element of domestic felicity.

(22) The pitchy gloom without makes the heart dilate on entering the room filled with the glow and warmth of the evening fire. (23) The ruddy blaze diffuses an artificial summer and sunshine through the room, and lights up each countenance in a kindlier welcome. (24) Where does the honest face of hospitality expand into a

broader and more cordial smile—where is the shy glance of love more sweetly eloquent—than by the winter fireside? and as the hollow blast of wintry wind rushes through the hall, claps the distant door, whistles about the casement, and rumbles about the chimney, what can be more grateful than the feeling of sober and sheltered security, with which we look round upon the comfortable chamber and the scene of domestic hilarity?

(25) The English, from the great prevalence of rural habit throughout every class of society, have always been fond of those festivals and holidays which agreeably interrupt the stillness of country life; and they were, in former days, particularly observant of the religious and social rites of Christmas. (26) It is inspiring to read even the dry details which some antiquarians have given of the quaint humors, the burlesque pageants, the complete abandonment to mirth and good fellowship, with which this festival was celebrated. (27) It seemed to throw open every door, and unlock every heart. (28) It brought the peasant and the peer together, and blended all ranks in one warm, generous flow of joy and kindness. (29) The old halls of castles and manor-houses resounded with the harp and the Christmas carol, and their ample boards groaned under the weight of hospitality. (30) Even the poorest cottage welcomed the festive season with green decorations of bay and holly—the cheerful fire glanced its rays through the lattice, invitng the passengers to raise the latch, and join the gossip knot huddled round the hearth, beguiling the long evenings with legendary jokes and oft-told Christmas tales.

(31) One of the least pleasing effects of modern refinement is the havoc it has made among the hearty old holiday customs. (32) It has completely taken off the sharp touchings and spirited reliefs of these embellishments of life, and has worn down society into a more smooth and polished, but certainly a less characteristic surface. (33) Many of the games and ceremonials of Christmas have entirely disappeared, and, like the sherris sack of old Falstaff, are become matters of speculation and dispute

of a knife, is properly only the participle perfect of "to have," that whereby you "have" or hold it. (7) Or take two or three nouns adjective; "strong" is the participle past of "to string;" a "strong" man means no more than one whose sinews are firmly "strung." (8) The "left" hand, as distinguished from the right, is the hand which we "leave;" inasmuch as for twenty times we use the right hand, we do not once employ *it;* and it obtains its name from being "left" unused so often. (9) "Wild" is the participle past of "to will;" a "wild" horse is a "willed" or self-willed horse, one that has never been tamed or taught to submit its will to the will of another; and so with a man.

CHRISTMAS.

But is old, old, good old Christmas gone? Nothing but the hair of his good, gray, old head and beard left? Well, I will have that, seeing I cannot have more of him.—[HUE AND CRY AFTER CHRISTMAS.

A man might then behold
At Christmas, in each hall
Good fires to curb the cold,
And meats for great and small.
The neighbors were friendly bidden,
And all had welcome true,
The poor from the gates were not chidden
When this old cap was new.

—[OLD SONG.

(1) Nothing in England exercises a more delightful spell over my imagination, than the lingerings of the holiday customs and rural games of former times. (2) They recall the pictures my fancy used to draw in the May morning of life, when as yet I only knew the world through books, and believed it to be all that poets had painted it; and they bring with them the flavor of those

honest days of yore, in which, perhaps, with equal fallacy, I am apt to think the world was more home-bred, social, and joyous than at present. (3) I regret to say that they are daily growing more and more faint, being gradually worn away by time, but still more obliterated by modern fashion. (4) They resemble those picturesque morsels of Gothic architecture, which we see crumbling in various parts of the country, partly dilapidated by the waste of ages, and partly lost in the additions and alterations of later days. (5) Poetry, however, clings with cherishing fondness about the usual game and holiday revel, from which it has derived so many of its themes—as the ivy winds its rich foliage about the Gothic arch and moulder-ing tower, gratefully repaying their support, by clasping together their tottering remains, and, as it were, embalm-ing them in verdure.

(6) Of all the old festivals, however, that of Christmas awakens the strongest and most heartfelt associations. (7) There is a tone of solemn and sacred feeling that blends with our conviviality, and lifts the spirit to a state of hallowed and elevated enjoyment. (8) The services of the church about this season are extremely tender and inspiring. (9) They dwell on the beautiful story of the origin of our faith, and the pastoral scenes that accom panied its announcement. (10) They gradually increase in fervor and pathos during the season of Advent, until they break forth in full jubilee on the morning that brought peace and good-will to men. (11) I do not know a grander effect of music on the moral feelings, than to hear the full choir and the pealing organ perform-ing a Christmas anthem in a cathedral, and filling every part of the vast pile with triumphant harmony.

(12) It is a beautiful arrangement, also, derived from days of yore, that this festival, which commemorates the announcement of the religion of peace and love, has been made the season for gathering together of family connec-tions, and drawing closer again those bands of kindred hearts, which the cares and pleasures and sorrows of the world are continually operating to cast loose; of calling

MARULLUS. Wherefore rejoice? What conquest brings he home?
What tributaries follow him to Rome,
To grace in captive bonds his chariot wheels?
You blocks, you stones, you worse than senseless things!
O, you hard hearts, you cruel men of Rome,
Knew you not Pompey? Many a time and oft
Have you climbed up to walls and battlements,
To towers and windows, yea, to chimney-tops,
Your infants in your arms, and there have sat
The live-long day, with patient expectation,
To see great Pompey pass the streets of Rome:
And when you saw his chariot but appear,
Have you not made an universal shout,
That Tiber trembled underneath her banks,
To hear the replication of your sounds,
Made in her concave shores?
And do you now put on your best attire?
And do you now cull out a holiday?
And do you now strew flowers in his way,
That comes in triumph over Pompey's blood?
Begone!
Run to your houses, fall upon your knees,
Pray to the gods to intermit the plague
That needs must light on this ingratitude.

FLAVIUS. Go, go, good countrymen, and for this fault,
Assemble all the poor men of your sort;
Draw them to Tiber banks, and weep your tears
Into the channel, till the lowest stream
Do kiss the most exalted shores of all.
See, whe'r their basest metal be not moved!
They vanish tongue-tied in their guiltiness.
Go you down that way towards the Capital;
This way will I. Disrobe the images,
If you do find them decked with ceremonies.

MARULLUS. May we do so?
You know it is the feast of Lupercal.

FLAVIUS. It is no matter; let no images
Be hung with Cæsar's trophies. I'll about,

And drive away the vulgar from the streets;
So do you too, where you perceive them thick.
These growing feathers plucked from Cæsar's wing
Will make him soar an ordinary pitch;
Who else would soar above the view of men,
And keep us all in servile fearfulness.

THE RELATIONSHIP OF WORDS.

(1) Even now the relationship of words, which is so important for our right understanding of them, is continually overlooked; a very little thing serving to conceal them from us. (2) For example, what a multitude of our nouns substantive and adjective are, in fact, unsuspected participles, or otherwise most closely connected with verbs, with which, notwithstanding, until some one points out the fact to us, we probably never think of putting them in any relation. (3) And yet with how lively an interest shall we discover words to be of closest kin, which we had never considered till now, but as entire strangers to one another; what a real increase will it be in our acquaintance with, and mastery of, English to become aware of such relationship.

(4) Thus "heaven" is only the perfect of "to heave;" and is so called because it is "heaved," or "heaven" up, being properly the sky as it is raised aloft; the "smith" has his name from the sturdy blows that he "smites" upon the anvil; "wrong" is the perfect participle of "to wring;" that which one has "wrung" or wrested from the right; just as, in French, "tort" from "torqueo," is that which is twisted; "guilt" of "to guile" or "beguile;" to find "guilt" in a man is to find that he has been "beguiled," that is by the devil, "instigante diabolo," as it is inserted in all indictments for murder, the forms of which have come down to us from a time when men were not ashamed of tracing evil to his inspiration.

(5) The "brunt" of the battle is the "heat" of the battle, where it "burns" the most fiercely. (6) "Haft," as

among commentators. (34) They flourished in times full of spirit and lustihood, when men enjoyed life roughly, but heartily and vigorously; times wild and picturesque, which have furnished poetry with its richest materials, and the drama with its most attractive variety of characters and manners. (35) The world has become more worldly. (36) There is more of dissipation, and less of enjoyment. (37) Pleasure has expanded into a broader, but a shallower stream; and has forsaken many of those deep and quiet channels where it flowed sweetly through the calm bosom of domestic life. (38) Society has acquired a more enlightened and elegant tone; but it has lost many of its strong local peculiarities, its home-bred feelings, its honest fireside delights. (39) The traditionary customs of golden-hearted antiquity, its feudal hospitalities, and lordly wassailings, have passed away with the baronial castles and stately manor-houses in which they were celebrated. (40) They comported with the shadowy hall, the great oaken gallery, and the tapestried parlor, but are unfitted to the light showy saloons and gay drawing-rooms of the modern villa.

(41) Shorn, however, as it is, of its ancient and festive honors, Christmas is still a period of delightful excitement in England. (42) It is gratifying to see that home feeling completely aroused which holds so powerful a place in every English bosom. (43) The preparation making on every side for the social board that is again to unite friends and kindred; the presents of good cheer passing and repassing, those tokens of regard, and quickness of kind feeling; the evergreens distributed about houses and churches, emblems of peace and gladness; all these have the most pleasing effect in producing fond associations, and kindling benevolent sympathies. (44) Even the sound of the Waits, rude as may be their minstrelsy, breaks upon the mid-watches of a winter night with the effect of perfect harmony. (45) As I have been awakened by them in that still and solemn hour, "when deep sleep falleth upon man," I have listened with a hushed delight, and, connecting them with the sacred and joyous occasion,

have almost fancied them into another celestial choir, announcing peace and good-will to mankind.

(46) How delightfully the imagination, when wrought upon by these moral influences, turns everything to mellody and beauty! (47) The very crowing of the cock, heard sometimes in the profound repose of the country, "telling the night watches to his feathery dames," was thought by the common people to announce the approach of this sacred festival.

(48) Some say that ever 'gainst that season comes
Wherein our Saviour's birth is celebrated,
This bird of dawning singeth all night long;
And then, they say, no spirit dares stir abroad;
The nights are wholesome—then no planets strike,
No fairy takes, no witch hath power to charm,
So hallow'd and so gracious is the time."

(49) Amidst the general call to happiness, the bustle of the spirits, and the stir of the affections, which prevail at this period, what bosom can remain insensible? (50) It is indeed the season of regenerated feeling—the season for kindling not merely the fire of hospitality in the hall but the genial flame of charity in the heart.

(51) The scene of early love again rises green to memory beyond the sterile waste of years; and the idea of home, fraught with the fragrance of home-dwelling joys, reanimates the spirit; as the Arabian breeze will sometimes waft the freshness of the distant fields to the weary pilgrim of the desert.

(52) Stranger and sojourner as I am in the land—though for me no social hearth may blaze, no hospitable roof throw open its doors, nor the warm grasp of friendship welcome me at the threshold—yet I feel the influence of the season beaming into my soul from the happy looks of those around me. (53) Surely happiness is reflective, like the light of heaven; and every countenance bright with smiles, and glowing with innocent enjoyment, is a mirror transmitting to others the rays of a supreme and

enumerated the various infringements of American rights, proposed non-importation, and, if necessary, non-exportation, as a means of temporary resistance, urged the appointment of a congress of deputies from all the colonies, and recommended that that congress should conjure the king "not to reduce his faithful subjects to a state of desperation, and to reflect, that from their sovereign there could be but one appeal." (22) As to the farther importation of slaves, their words were: "We take this opportunity of declaring our most earnest wishes to see an entire stop forever put to such a wicked, cruel, and unnatural trade." (23) These resolves which expressed the "sense of the people of Fairfax county," were ordered to be presented to the first convention of Virginia. (24) "We are not contending against paying a duty of threepence per pound on tea as burthensome," said Washington; "No; it is the right only, that we have all along disputed."

(25) Beyond the Blue Ridge, the hardy emigrants on the banks of the Shenandoah, many of them Germans, met at Woodstock, and with Muhlenberg, then a clergyman, soon to be a military chief, devoted themselves to the cause of liberty. (26) Higher up the Valley of Virginia, where the plow already vied with the rifle, and the hardy hunters, not always ranging the hills with their dogs for game, had also begun to till the soil, the summer of that year ripened the wheat-fields of the pioneers, not for themselves alone. (27) When the sheaves had been harvested, and the corn threshed and ground in a country as yet poorly provided with barns or mills, the backwoodsmen of Augusta county, without any pass through the mountains that could be called a road, noiselessly and modestly delivered at Frederick, one hundred and thirty-seven barrels of flour, as their remittance to Boston. (28) Cheered by the universal sympathy, the inhabitants of that town were determined to hold out and appeal to the justice of the colonies and of the world:" trusting in God that "these things should be overruled for the establishment of liberty, virtue and happiness in America."

OLD CHINA.

(1) I have an almost feminine partiality for old china. (2) When I go to see any great house, I inquire for the china-closet, and next for the picture-gallery. (3) I cannot defend the order of the preference, but by saying, that we have all some taste or other, of too ancient a date to admit of our remembering distinctly that it was an acquired one. (4) I can call to mind the first play and the first exhibition that I was taken to; but I am not conscious of a time when china jars and saucers were introduced into my imagination.

(5) I had no repugnance then—why should I now have?—to those little, lawless, azure-tinctured grotesques, that under the notion of men and women float about uncircumscribed by any element, in that world before perspective—a china tea cup.

(6) I like to see my old friends—whom distance cannot diminish—figuring up in the air, (so they appear to our optics,) yet on *terra firma* still—for so we must in courtesy interpret that speck of deeper blue—which the decorous artist, to prevent absurdity, has made to spring up beneath their sandals.

(7) I love the men with woman's faces, and the women, if possible, with still more womanish expressions.

(8) Here is a young and courtly mandarin, handing tea to a lady from a salver—two miles off. (9) See how distance seems to set off respect! (10) And here the same lady, or another—for likeness is identity on tea cups—is stepping into a little fairy boat, moored on the hither side of this calm garden river, with a dainty, mincing foot, which is a right angle of incidence (as angles go in our world) must infallibly land her in the midst of a flowery mead—a furlong off on the other side of the same strange stream!

(11) Farther on—if far or near can be predicated of their world—see horses, trees, pagodas, dancing the hays. (12) Here—a cow and rabbit couchant, and co-extensive,

Fear, that reigns with the tyrant, and envy, the vice of republics.
Neither locks had they to their doors, nor bars to their windows;
But their dwellings were open as day and the hearts of their owners;
There, the richest was poor, and the poorest lived in abundance.

BOSTON MINISTERED TO BY THE CONTINENT.

(1) "I have just seen the governor of Massachusetts," wrote the king to Lord North, at the end of their interview, "and I am now well convinced the province will soon submit," and he gloried in the efficacy of his favorite measure, the Boston port-act. (2) But as soon as the true character of that act became known in America, every colony, every city, every village, and, as it were, the inmates of every farm-house, felt it as a wound of their affections. (3) The towns of Massachusetts abounded in kind offices. (4) The Colonies vied with each other in liberality. (5) The record kept at Boston shows that "the patriotic and generous people" of South Carolina were the first to minister to the sufferers, sending, early in June, two hundred barrels of rice, and promising eight hundred more. (6) At Wilmington, North Carolina, the sum of two thousand pounds currency was raised in a few days; the women of the place gave liberally; Parker Quince offered his vessel to carry a load of provisions freight free, and master and mariners volunteered to navigate her without wages. (7) Lord North had called the American union a rope of sand; "it is a rope of sand that will hang him," said the people of Wilmington.

(8) Hartford was the first place in Connecticut to pledge its assistance; but the earliest donation received, was two hundred and fifty-eight sheep from Windham.

(9) "The taking away of civil liberty will involve the ruin of religious liberty also," wrote the ministers of Connecticut to the ministers of Boston, cheering them to bear their heavy load "with vigorous fortitude and resolution." (10) "While we complain to Heaven and earth of the cruel oppression we are under, we ascribe righteousness to God," was the answer. (11) "The surprising union of the colonies affords encouragement. (12) It is an inexhaustible source of comfort that the Lord God omnipotent reigneth."

(13) The small parish of Brooklyn, in Connecticut, through their Committee, of which Israel Putnam was a member, opened a correspondence with Boston. (14) "Your zeal in favor of liberty," they said, "has gained a name that shall perish but with the glorious constellations of heaven;" and they made an offering of flocks of sheep and lambs. (15) Throughout New England the towns sent rye, flour, peas, cattle, sheep, oil, fish; whatever land or sea could furnish, and sometimes gifts of money. (16) The French inhabitants of Quebec, joining with those of English origin, shipped a thousand and forty bushels of wheat.

(17) Delaware was so much in earnest, that it devised plans for sending relief annually. (18) A special chronicle could hardly enumerate all the generous deeds. (19) Maryland and Virginia contributed liberally; being resolved that the men of Boston, who were deprived of their daily labor, should not lose their daily bread, nor be compelled to change their residence for want. (20) Washington headed a subscription paper with a gift of fifty pounds; and he presided at a convention of Fairfax county, where twenty-four very comprehensive resolutions, which had been drafted by George Mason, and carefully revised and corrected by a committee, were, with but one dissentient voice, adopted by the freeholders and inhabitants. (21) They derived the settlement of Virginia from a solemn compact with the crown, conceded no right of legislation to the British parliament, acknowledged only a conditional acquiescence in the acts of navigation,

ever-shining benevolence. (54) He who can turn churlishly away from contemplating the felicity of his fellow-beings, and can sit down darkling and repining in his loneliness when all around is joyful, may have his moments of strong excitement and selfish gratifications, but he wants the genial and social sympathies which constitute the charm of a merry Christmas.

THE VILLAGE OF GRAND PRÉ.

In the Acadian land, on the shores of the Basin of Minas,
Distant, secluded, still, the little village of Grand Pré
Lay in the fruitful valley. Vast meadows stretched to the eastward,
Giving the village its name, and pasture to flocks without number.
Dikes, that the hands of the farmers had raised, with labor incessant,
Shut out the turbulent tides; but at stated seasons the flood-gates
Opened, and welcomed the sea to wander at will o'er the meadows.
West and south, there were fields of flax, and orchards and cornfields
Spreading afar and unfenced o'er the plain; and away to the northward
Blomidon rose, and the forests old, and aloft on the mountains
Sea-fogs pitched their tents, and mists from the mighty Atlantic
Looked on the happy valley, but ne'er from their station descended.
There, in the midst of its farms, reposed the Acadian village.
Strongly built were the houses, with frames of oak and of chestnut,
Such as the peasants of Normandy built in the reign of the Henries.

Thatched were the roofs, with dormer-windows; and gables projecting
Over the basement below, protected and shaded the door-way.
There, in the tranquil evenings of summer, when brightly the sunset
Lighted the village street, and gilded the vanes on the chimneys,
Matrons and maidens sat, in snow-white caps, and in kirtles,
Scarlet and blue and green, with distaffs spinning the golden
Flax for the gossiping looms, whose noisy shuttles within doors
Mingled their sound with the whir of the wheels and the songs of the maidens.
Solemnly down the street came the parish priest, and the children
Paused in their play to kiss the hand he extended to bless them.
Reverend walked he among them; and up rose matrons and maidens,
Hailing his slow approach with words of affectionate welcome.
Then came the laborers home from the field, and serenely the sun sank
Down to his rest, and twilight prevailed. Anon from the belfry,
Softly the Angelus sounded, and over the roofs of the village
Columns of pale blue smoke, like clouds of incense ascending,
Rose from a hundred hearths, the homes of peace and contentment.
Thus dwelt together, in love, these simple Acadian farmers,—
Dwelt in the love of God and of man. Alike were they free from

so objects show, seen through the lucid atmosphere of fine Cathay.

(13) I was pointing out to my cousin last evening, over our Hyson (which we are old-fashioned enough to drink unmixed still of an afternoon), some of these *speciosa miracula* upon a set of extraordinary old blue china (a recent purchase) which we were now for the first time using; and could not help remarking how favorable circumstances had been to us of late years, that we could afford to please the eye sometimes with trifles of this sort when a passing sentiment seemed to overshade the brows of my companion. (14) I am quick at detecting these summer clouds in Bridget.

(15) "I wish the good old times would come again," she said, "when we were not quite so rich. (16) I do not mean that I want to be poor; but there was a middle state"—so she was pleased to ramble on—"in which I am sure we were a great deal happier. (17) A purchase is but a purchase, now that you have money enough and to spare. (18) Formerly it used to be a triumph. (19) When we coveted a cheap luxury (and, oh! how much ado I had to get you to consent in those times!) we were used to have a debate two or three days before, and to weigh the *for* and *against*, and think what we might spare it out of, and what saving we could hit upon, that should be an equivalent. (20) A thing was worth buying then, when we felt the money that we paid for it.

(21) "Do you remember the brown suit which you made to hang upon you till all your friends cried shame upon you, it grew so threadbare—and all because of that folio Beaumont and Fletcher, which you dragged home late at night from Barker's in Covent Garden? (22) Do you remember how we eyed it for weeks before we could make up our minds to the purchase, and had not come to a determination till it was near ten o'clock of the Saturday night, when you set off from Islington, fearing you should be too late—and when the old bookseller, with some grumbling, opened his shop, and by the twinkling taper (for he was setting bedward) lighted out the relic

from his dusty treasures—and when you lugged it home, wishing it were twice as cumbersome—and when you presented it to me—and when we were exploring the perfectness of it (collating you called it)—and while I was repairing some of the loose leaves with paste, which your impatience would not suffer to be left till day-break—was there no pleasure in being a poor man? or can those neat black clothes which you wear now, and are so careful to keep brushed, since we have become rich and finical, give you half the honest vanity with which you flaunted it about in that over-worn suit—your old corbeau—for four or five weeks longer than you should have done, to pacify your conscience for the mighty sum of fifteen—or sixteen shillings was it?—a great affair we thought it then—which you had lavished on the old folio. (23) Now you can afford to buy any book that pleases you, but I do not see that you ever bring me home any nice old purchase now.

(24) "When you came home with twenty apologies for laying out a less number of shillings upon that print after Leonardo, which we christened the 'Lady Blanch;' when you looked at the purchase, and thought of the money—and thought of the money, and looked again at the picture—was there no pleasure in being a poor man? (25) Now, you have nothing to do but to walk into Colnaghi's and buy a wilderness of Leonardos. (26) Yet do you?

(27) Then do you remember our pleasant walks to Enfield, and Potter's Bar, and Waltham, when we had a holiday—holidays, and all other fun, are gone, now we are rich—and the little hand-basket in which I used to deposit our day's fare of savory cold lamb and salad—and how you would pry about at noontide for some decent house, where we might go in, and produce our store—only paying for the ale that you must call for—and speculate upon the looks of the landlady, and whether she was likely to allow us a table-cloth—and wish for such another honest hostess as Izaak Walton has described many a one on the pleasant banks of the Lea, when he

went a fishing—and sometimes they would prove obliging enough, and sometimes they would look grudgingly upon us—but we had cheerful looks still for one another, and would eat our plain food savorily, scarcely grudging Piscator his Trout Hall? (28) Now—when we go out a day's pleasuring, which is seldom moreover, we *ride* part of the way—and go into a fine inn, and order the best of dinners, never debating the expense—which, after all, never has half the relish of those chance country snaps, when we were at the mercy of uncertain usage and a precarious welcome.

(29) "You are too proud to see a play anywhere now but in the pit. (30) Do you remember where it was we used to sit when we saw the Battle of Hexham, and the Surrender of Calais, and Bannister and Mrs. Bland in the Children of the Wood—when we squeezed out our shillings apiece to sit three or four times in a season in the one-shilling gallery—where you felt all the time that you ought not to have brought me—and more strongly I felt obligation to you for having brought me—and the pleasure was the better for a little shame—and when the curtain drew up what cared we for our place in the house, or what mattered it where we were sitting, when our thoughts were with Rosalind in Arden, or with Viola at the court of Illyria? (31) You used to say that the gallery was the best place of all for enjoying a play socially—that the relish of such exhibitions must be in proportion to the infrequency of going—that the company we met there, not being in general readers of plays, were obliged to attend the more, and did attend to what was going on, on the stage—because a word lost would have been a chasm which it was impossible for them to fill up. (32) With such reflections we consoled our pride then,—and I appeal to you whether, as a woman, I met generally with less attention and accommodation than I have done since in more expensive situations in the house? (33) The getting in indeed, and the crowding up those inconvenient staircases, was bad enough—but there was still a law of civility to women recognized to quite as

great an extent as we ever found in the other passages—and how a little difficulty overcome heightened the snug seat and the play afterward! (34) Now we can only pay our money, and walk in. (35) You cannot see, you say, in the galleries now. (36) I am sure we saw, and heard, too, well enough then—but sight, and all, I think, is gone with our poverty.

(37) "There was pleasure in eating strawberries before they became quite common—in the first dish of peas, while they were yet dear—to have them for a nice supper, a treat. (38) What treat can we have now? (39) If we were to treat ourselves now—that is, to have dainties a little above our means, it would be selfish and wicked. (40) It is the very little more that we allow ourselves beyond what the actual poor can get at, that makes what I call a treat—when two people living together, as we have done, now and then indulge themselves in a cheap luxury, which both like; while each apologizes, and is willing to take both halves of the blame to his single share. (41) I see no harm in people making much of themselves in that sense of the word. (42) It may give them a hint how to make much of others. (43) But now—what I mean by the word—we never do make much of ourselves. (44) None but the poor can do it. (45) I do not mean the veriest poor of all, but persons as we were, just above poverty.

(46) "I know what you were going to say, that it is mighty pleasant at the end of a year to make all meet—and much ado we used to have every thirty-first night of December to account for our exceedings—many a long face did you make over your puzzled accounts, and in contriving to make it out how we had spent so much—or that we had not spent so much—or that it was impossible that we should spend so much next year—and still we found our slender capital decreasing—but then, between ways, and projects, and compromises of one sort or another, and talking of curtailing this charge, and doing without that for the future, and the hope that youth brings, and laughing spirits, (in which you were never poor till

now,) we pocketed up our loss, and in conclusion, with 'lusty brimmers,' (as you used to quote it out of *hearty, cheerful Mr. Cotton*, as you called him,) we used to welcome in the 'coming guest.' (47) Now we have no reckoning at all at the end of the old year—no flattering promises about the new year doing better for us."

(48) Bridget is so sparing of her speech on most occasions, that when she gets into a rhetorical vein, I am careful how I interrupt it. (49) I could not help, however, smiling at the phantom of wealth which her dear imagination had conjured up out of a clear income of poor—hundred pounds a year. (50) "It is true we were happier when we were poorer, but we were also younger, my cousin. (51) I am afraid we must put up with the excess, for if we were to shake the superflux into the sea, we should not much mend ourselves. (52) That we had much to struggle with, as we grew up together, we have reason to be most thankful. (53) It strengthened and knit our compact closer. (54) We could never have been what we have been to each other if we had always had the sufficiency which you now complain of. (55) The resisting power—those natural dilations of the youthful spirit, which circumstances cannot straiten—with us are long since passed away. (56) Competence to age is supplementary youth, a sorry supplement indeed, but I fear the best that is to be had. (57) We must ride, where we formerly walked; live better and lie softer—and shall be wise to do so—than we had means to do in those good old days you speak of. (58) Yet could those days return—could you and I once more walk our thirty miles a day—could Bannister and Mrs. Bland again be young, and you and I be young to see them—could the good old one-shilling gallery days return—they are dreams, my cousin, now,—but could you and I at this moment, instead of this quiet argument by our well-carpeted fireside, sitting on this luxurious sofa, be once more struggling up those inconvenient staircases, pushed about and squeezed, and elbowed by the poorest rabble of poor gallery scramblers—could I once more hear those anxious shrieks of yours

—and the delicious *Thank God, we are safe*, which always followed when the topmost stair, conquered, let in the first light of the whole cheerful theater down beneath us, I know not the fathom line that ever touched a descent so deep as I would be willing to bury more wealth in than Crœsus had, or the great Jew R——is supposed to have, to purchase it. (59) And now do just look at that merry little Chinese waiter holding an umbrella, big enough for a bed-tester, over the head of that pretty, insipid, half-Madonaish chit of a lady in that very blue summer house."

THE SKY.

(1) It is a strange thing how little in general people know about the sky. (2) It is the part of creation in which nature has done more for the sake of pleasing man, more for the sole and evident purpose of talking to him and teaching him, than in any other of her works, and it is just the part in which we least attend to her. (3) There are not many of her other works in which some more material or essential purpose than the mere pleasing of man, is not answered by every part of her organization; but every esential purpose of the sky might, so far as we know, be answered, if once in three days or thereabouts, a great ugly black rain cloud were brought up over the blue, and everything well watered, and so all left blue again till next time, with perhaps a film of morning and evening mist for dew. (4) And instead of this, there is not a moment of any day of our lives, when nature is not producing scene after scene, picture after picture, glory after glory, and working still upon such exquisite and constant principles of the most perfect beauty, that it is quite certain it is all done for us, and intended for our perpetual pleasure. (5) And every man, wherever placed, however far from other sources of interest or of beauty, has this doing for him constantly. (6) The noblest scenes of earth can be seen and known but by few; it is not intended that man should live always in the midst of

them, he injures them by his presence, he ceases to feel them if he be always with them: but the sky is for all; bright as it is, it is not "too bright nor good for human nature's daily food;" it is fitted in all its functions for the perpetual comfort and exalting of the heart, for the soothing it and purifying it from its dross and dust.

(7) Sometimes gentle, sometimes capricious, sometimes awful, never the same for two moments together; almost human in its passions, almost spiritual in its tenderness, almost divine in its infinity, its appeal to what is immortal in us, is as distinct as its ministry of chastisement or of blessing to what is mortal is essential, (8) And yet we never attend to it, we never make it a subject of thought, but as it has to do with our animal sensations: we look upon all by which it speaks to us more clearly than to brutes, upon all which bears witness to the intention of the Supreme, that we are to receive more from the covering vault than the light and the dew which we share with the weed and worm, only as a succession of meaningless and monotonous accident, too common and too vain to be worthy of a moment of watchfulness, or a glance of admiration.

(9) If in our moments of utter idleness and insipidity we turn to the sky as a last resource, which of its phenomena do we speak of? (10) One says it has been wet, and another it has been windy, and another it has been warm. (11) Who among the whole chattering crowd, can tell me of the forms and precipices of the chain of tall, white mountains that girded the horizon at noon yesterday? (12) Who saw the narrow sunbeam that came out of the south and smote upon their summits until they melted and mouldered away in a dust of blue rain? (13) Who saw the dance of the dead clouds when the sunlight left them last night, and the west wind blew them before it like withered leaves? (14) All has passed unregretted as unseen; or, if the apathy be ever shaken off, even for an instant, it is only by what is gross, or what is extraordinary; and yet it is not in the broad and fierce manifestations of the elemental energies, not in the clash of

the hail, nor the drift of the whirlwind, that the highest characters of the sublime are developed. (15) God is not in the earthquake, nor in the fire, but in the still small voice. (16) They are but the blunt and low faculties of our nature, which can only be addressed through lamp-black and lightning. (16) It is in quiet and subdued passages of unobtrusive majesty, the deep, and the calm, and the perpetual,—that which must be sought ere it is seen, and loved ere it is understood,—things which the angels work out for us daily, and yet vary eternally, which are never wanting, and never repeated, which are to be found always, yet each found but once; it is through these that the lessson of devotion is chiefly taught, and the blessing of beauty given. (18) These are what the artist of highest aim must study; it is these, by the combination of which his ideal is to be created; these of which so little notice is ordinarily taken by common observers, that I fully believe, little as people in general are concerned with art, more of their ideas of sky are derived from pictures than from reality, and that if we could examine the conception formed in the minds of most educated persons when we talk of clouds, it would frequently be found composed of fragments of blue and white reminiscences of the old masters.

(19) "The chasm above my head
Is Heaven's profoundest azure. (20) No domain
For fickle, short-lived clouds, to occupy,
Or to pass through; but rather an abyss
In which the everlasting stars abide,
And whose soft gloom, and boundless depth, might tempt
The curious eye to look for them by day."

(21) And in his American Notes, I remember Dickens notices the same truth, describing himself as lying drowsily on the barge deck, looking not at, but *through* the sky. (22) And if you look intensely at the pure blue of a serene sky, you will see that there is a variety and fulness in its very repose. (23) It is not flat dead color, but a deep, quivering, transparent body of penetrable air, in which

you trace or imagine short, falling spots of deceiving light, and dim shades, faint, veiled vestiges of dark vapor.

(24) It seems to me that in the midst of the material nearness of the heavens, God means us to acknowledge, His own immediate presence as visiting, judging and blessing us. (25) "The earth shook, the heavens also dropped, at the presence of God." (26) "He doth set his bow in the cloud," and thus renews, in the sound of every drooping swathe of rain, his promises of everlasting love. (27) "In them hath he set a *tabernacle* for the sun;" whose burning ball, which without the firmament would be seen as an intolerable and scorching circle in the blackness of vacuity, is by that firmament surrounded with gorgeous service, and tempered by mediatorial ministries; by the firmament of clouds, the golden pavement is spread for his chariot wheels at morning; by the firmament of clouds the temple is built for his presence to fill with light at noon; by the firmament of clouds the purple veil is closed at evening round the sanctuary of his rest; by the mists of the firmament his implacable light is divided, and its separated fierceness appeased into the soft blue that fills the depth of distance with its bloom, and the flush with which the mountains burn as they drink the overflowing of the dayspring. (28) And in this tabernacling of the unendurable sun with men, through the shadows of the firmament, God would seem to set forth the stooping of His own majesty to men, upon the throne of the firmament. (29) As the Creator of all the worlds, and the Inhabiter of eternity, we cannot behold Him; but as the Judge of the earth and the Preserver of men, those heavens are indeed His dwelling place. (30) "Swear not, neither by heaven, for it is God's throne, nor by the earth, for it is his footstool." (31) And all those passings to and fro of fruitful shower and grateful shade, and all those visions of silver palaces built about the horizon, and voices of moaning winds and threatening thunders, and glories of colored robe and cloven ray, are but to deepen in our hearts the acceptance, and distinctness, and dearness of the simple words, "Our Father which art in heaven."

ROOTS OF ENGLISH WORDS

WITH THEIR

MEANINGS AND MOST COMMON PREFIXES.

THE ROOTS HEREIN GIVEN HAVE BEEN GATHERED FROM THE SELECTIONS CONTAINED IN THE BOOK, AND FROM A FEW GRAMMATICAL TERMS IN COMMON USE.

Let the Roots be learned as they occur in the Selections used.

1		4		*a change.*
Aph	aeresis,	Co	al,	
Di	eresis,	Ex	alt,	7
Syn	*to take with the hand, a taking.*	In	alesc,	En am,
			haut,	In amat,
			haught,	Un em,
			to nourish, to grow, high.	im,
	2			m,
Amb	ag,			*to love.*
Co	act,			
Counter	agit,		5	8
En	agitat,	Ab	ali,	Ante ambul,
Ex	agul,	Ad	alien,	Circum ambulat,
In	agulat,	In	alienat,	De ambl,
Over	amen,	Sub	alter,	Ob *to walk.*
Pro	amenat,	Un	alterat,	Per
Re	ig,		altern,	Pre
Trans	g,		alternat,	Re
Under	*to put in motion, to do.*		ulter,	
			ulterat,	9
			other.	Ev=eu angel,
	3		6	*a messenger.*
Apo	ag,	En	allax,	
Para	agog,	Para	allact,	10
Syn	*to lead, a leading.*		allag,	anger,
			to change,	angu,

	anxi,
	pain.
	11
Dis	anim,
Ex	animat,
In	*life.*
Re	
	12
Bi	ann,
Cent	emn,
Dec	enn,
Mill	*a year.*
Oct	
Per	
Quadr	
Quinqu	
Semi	
Sept	
Sex	
Super	
Tri	
	13
	aper,
	aperit,
	apert,
	apr,
	to open.
	14
Ad	apt,
Co	aptat,
In	ept.
Un	*to fit.*
	15
In	ar,
Un	art,
	ert,
	ear,
	to plow.

	16
An	arch,
Mon	*to lead.*
Tetra	
	17
	ard,
	ars,
	to burn.
	18
	ardu,
	steep.
	19
Dis	arm,
Fore	*a weapon.*
Un	
	20
De	art,
Ex	*a little*
In	*joint.*
	21
In	aud,
Ob	audit,
	ed,
	ey,
	to hear.
	22
Un	aug,
	auct,
	auth,
	to increase
	23
In	augur,
	augurat,
	a diviner.

	24
Ab	ant,
Adv	anc,
Av	antiqu,
V	*before.*
	25
Amphi	ball,
Dia	bol,
Em	blem,
Hyper	blemat,
Meta	bl,
Para	*to throw.*
Pro	
Sym	
	26
A	band,
	ban
	an inter-
	diction.
	27
De	barc,
Em	bark,
	barqu,
	barg,
	a small
	boat.
	28
A	bas,
De	bat,
Em	*to step.*
Hyper	
	29
A	bat,
De	beat,
Com	*to strike.*
Em	
Re	

	30		bridg,		43
For	bear,		*short.*		can,
Over	bor,				chan,
Un	bir,		38		ken,
	to carry.		bur,		*a reed.*
			bor,		
	31		boor,		44
Em	bell,		bower,	Ac	cand,
	beau,		*a dwelling.*	Ex	cend,
	handsome.			In	cens,
			39		cent,
	32	A	byss,		*to glow.*
Re	bell,		bys,		
	bel,		*the bottom.*		45
	vel,			Ac	cap,
	war.		40	Anti	capt,
		Ac	cad,	Con	cept,
	33	Circum	cas,	De	ceptat,
Com	bi,	Con	case,	Ex	ceit,
	bin,	De	cid,	In	ceiv,
	two by two.	Ex	cay,	Inter	cait,
		In	caes,	Oc	chas,
	34	Inter	cis,	Per	cip,
Im	bib,	Oc	*to fall.*	Pre	cipat,
	bibit,	Pre		Prin	cup,
	bu,	Re		Pur	cupat,
	to drink.			Re	*to take.*
			41	Sub	
	35	Ante	camer,		46
	bon,		chamber,		caper,
	boun,		*a room.*		capr,
	boon,				*a goat.*
	good.				
			42		47
	36	Ac	can,		capit,
Em	brach,	De	cant,	Ac	capt,
	brac,	Des=dis	cantat,	Bi	cipit,
	an arm,	En	cent,	De	ciput,
		In	centuat,	Oc	cip,
	37	Pre	chant,	Pre	ceps,
A	brev,	Re	charm,	Re	chief,
Ab	briev,	Sub	cinat,		chiev,
	brief,		*to sing.*		*the head.*

48

car,
char,
a wagon.

49

car,
cher,
dear.

50

caud,
caudat,
cue,
queue,
a tail.

51

Ac caus,
Be causat,
Ex cus,
Re cusat,
a reason.

52

In cav,
Pre caut,
Un *to beware.*

53

Con ceal,
to hide.

54

Abs ced,
Ac cess,
Ante ceed,
De ceas,
Ex *to go.*
In
Inter
Ne
Pre

Pro
Re
Suc

55

celebr,
celebrat,
famous.

56

Sub celest,
Super *heavenly.*

57

Ex cell,
cel,
cels,
to impel.

58

Con centr,
Ec centrat,
Para *the middle.*

59

In cer,
Sine cerat,
wax,

60

As cern,
Con cret,
De creet,
Dis crim,
Ex crimin,
In criminat,
Re cre,
Se cert,
Un *to sift out.*

61

Con cert,
to strike.

62

En charit,
Un charist,
favor.

63

chol,
gall.

64

Ante christ,
Un *anointed.*

65

Ana chron,
Anti *time.*
Iso
Meta
Syn

66

Pre cing,
Suc cinct,
Sur *to gird.*

67

En circ,
In *a ring.*
Semi

68

Con cit,
Ex citat,
In *to put into*
Re *quick mo*
tion.

69

In civ,
Un cit.
a citizen.

70

Ac clam,
De clamat,
Dis claim,
Ex *to cry out.*
Mis
Pro
Re

71

De clar,
Un clarat,
clear,
bright.

72

Con claud,
Dis claus,
En clud,
Ex clus,
In clos,
Inter clois,
Oc *to shut.*
Pre
Re
Se
Un

73

In clement,
mild.

74

Un cler,
clerg,
clerk,
a lot,
a priest,
a writer.

75

Anti clin,
De clinat,
Hetro clit,
In clens,
Re *to cause to bend.*

76

cob,
a head.

77

Bis coct,
Con cook,
De cuit,
Re *to cook.*
Un

78

cod,
codic,
the trunk of a tree.

79

Dis cohort,
court,
an inclosure.

80

Ac col,
Un colon,
cult,
to till.

81

Be come,
Forth *to*
In *approach.*
Out
Over
Un
Wel

82

Apo cop,
Syn comm,
to cut.

83

Re copi,
abundance

84

copul,
copulat,
coupl,
cobl,
a band.

85

Ac cord,
Anti cour
Con cor,
Dis *heart.*
En
Re

86

De coron,
Un coronat,
coroll,
crown,
a crown.

87

Ac cost,
Inter coast,
a rib.

88

Ac count,
Dis *to number.*
Mis
Re
Un

89

Dis cover,
Re cur,
Un *to overspread.*

90

Aristo crat,
Auto crac,
Demo *to rule.*
Theo

91

Con creat,
In *to cause to*
Mis *be.*
Pro
Re
Un

92

Ac cred,
Con credit,
Dis creed,
In cre,
Mis *to trust.*
Un

93

De crep,
In crepat,
crepit,
crepitat,
crev,
to rattle.

94

Ac cresc,
Con creas,
De cre,
Ex cret,
In cru,
Re cruit,
Super *to grow.*

95

Dia crit,
Hyper cris,
Hypo *to judge,*
a judge.

96

Apo cryph,
crypt,
to hide.

97

Ac cumul,
En cumulat,
In cumber,
cumbr,
a heap.

98

cupid,
covet,
eager.

99

Ac cur,
In curat,
Pro car,
S ct,
Se ur,
Sine x,
care,

100

Ante curr,
Con cur,
De curs,
Dis cour,
Ex cours,
In cor,
Inter *to run.*
Oc
Pre
Re
Suc

101

curt,
short.

102

Con cuss,
Dis cu,
Res=re quash,
+ex *to shake.*

103

Ab d,
Ad dat,
Ante dit,
Con don,
Par donat,
Per *to give.*
Re
Sur+ren
Trans

104

daz,
to blind by
excess of
light.

105

de,
div,
(the)
a god.

106

En deb,
In bebit,
Over debt,
Un deav,
dev,
du,
to owe.

107

De dec,
In decor,
decorat,
fit.

108

Pan dect,
Syn+ec doch,
to receive.

109

Con dens,
thick.

110

Quoti di,
Tri diurn,
journ,
du,
a day.

111

Ab dic,
Ad dict,
Bene dictat,
Contra dicat,
De dig,
E dit,
En dg.
In g,
Inter ch,
Male *to say.*
Pre
Prea
Pro

112

Para digm,
digmat,
to show.

113

Con dign,
Dis dignat,
In dignit,
dain,
deign,
to deem worthy.

114

Ante diluvi,
Post delug,
a washing away.

115

In doc,
doct,
to teach.

116

In dom,
Un domit,
daunt,
to tame.

117

Pre dom,
domin,
dominat,
domest,
domic,
dam,
a house.

118

dorm,
dormit,
to sleep.

119

Hetero dox,
Ortho doxy,
Para *to think, opinion.*

120

Ad dress,
Re *to make*
Un *straight.*

121

Over drif,
Un driv,
to urge on.

122

In dub,
Un dubit,
doubt,
doubtful.

123

Ab duc,
Ad duct,
Circum duk,
Con duch,
De duit,
E doubt,
In *to lead.*
Intro
Pro
Re
Se
Sub
Tra(ns)

124

L dulc,
In dulg,
dulcor,
dulcorat,
sweet.

125

En dur,
In durat,
Ob *hard.*

126

dyn,
dynam,
dynast,
to be able, power.

127

ear,
er,
before

128

Cata ech,
Re *a sound.*

129

Cath edr,
Dodeca hedr,
Octa *a seat.*
Penta
Poly

130

Ex eem,
Per empt,
Pre mpt,
Pro ans,
Re *to buy.*

131

All egor,
Cat egyr,
Pan *an assembly*
to harangue

132

element,
a first principle.

133

Ortho ep,
a word.

134

Ad
Co equ,
In equat,
Un *even.*

135

Co erc,
Ex ercis,
to shut up.

136

Chir=s erg,
En org,
Ge urg,
S=chir *work.*
Syn

137

erem,
herm,
alone.

138

err,
arr,
to wander.

139

Abs ess,
Co ent,
Inter ence,
Non ens,
Pot(is) est,
Po(tis) *to be.*
Pre+s
Quint
Un

140

estim,
In estimat,
esteem,
to value.

141

Co ev,
Prim etern,
never ending time.

142

Af f,
Ef fat,
In fant,
Ne fanc,
Pre fac,
far,
to speak.

143

Af fac,
Bene fact,
Counter fect,
De fic,
Dif ficat,
Ef feat,
In feit,
Of fit,
Omni feas,
Out fair,
Per fash,
Pre fy,
Pro *to make.*
Re
Suf
Sur
Un

144

De fall,
In fals,
fail,
fault,
to deceive,

145

De fam,
In famat,
renown.

146

fam,
hunger.

147

Un famili, *the slaves of one master*

148

De fatig,
Un fatigat, *to weary.*

149

In fatu,
fatuat, *foolish.*

150

Dis favor,
Un *kind regard*

151

In felic, *happy.*

152

Ef femin,
Un *female.*

153

De fend,
Of fens,
Un fenc,
fest, *to keep off.*

154

fer,
feroc,
fierc, *wild.*

155

Af fer,
Circum fert,

Con ford,
De fort,
Dif (lat,)
Ef *to bear.*
In
Of
Pre
Pro
Re
Suf
Trans

156

Ef ferv,
fervesc, *to boil.*

157

Con fess,
Pro *to acknowledge.*

158

Con fict,
De ficit,
Dis feign,
Ef feint,
Pre faint,
Un fig, figure, *to form.*

159

At fid,
Con fi,
De fy,
Dif faith, *to trust.*
In
Per
Un

160

Af firm,
Con farm,
In *stable.*

161

Af fix,
Ante *fixed.*
Con
In
Inter
Post,
Pre
Trans
Un

162

Con flag,
De flagrat,
In flamm,
flam,
flammat, *a blaze.*

163

Af flat,
Con *a blast.*
Dif
Ef
In
Per
Suf

164

Circum flect,
De flex,
In *to bend,*
Re

165

Af flict,
Con *to strike.*
In

166

Af
Circum
Con
De
Dif
Ef
In
Inter
Pro
Re
Semi
Super

du, flux; duid, duv, duviat, flow, to flow.

167

Ex
In
Inter
Port
Tre

foli, foliat, foil, a leaf.

168

Con
De
In
Mal
Mis
Multi
Per
Re
Trans
Un
Uni

form, format, to shape.

169

Com
De
Ef
En
Per
Un

fort, forc, fer, strong.

170

In
Mis
Un

fortuit, fortun, fortunat, luck,

171

fragr, to emit a smell.

172

An
In
Re
Suf

frang, fract, frag, frail, fring, to break.

173

Con
Un

frater, fratr, fratern, frere, friar, a brother.

174

De

fraud, deceit.

175

Un

fruct, fruit, a product.

176

Re
Subter

fug, fugit, to flee.

177

Ef

fulg, fulgur, fulgurat, to shine.

178

In
Per
Suf

fum, a smoke.

179

De
Per

funct, to busy one's self with a performing.

180

Af
Circum
Con
Dif
Ef
In
Inter
Pro
Re
Suf
Trans

fund, fus, found, fut. to pour.

181

Pro
Re
Un

fund, found, foundat, the bottom.

182

futur, about to be.

183

En

gage, a pledge.

184

Re gard, guard, *to protect.*

185

gast, gas, ghast, ghost, *breath.*

186

En gaud, Over joy, Re joice, *to be glad.*

187

Apo ge, Peri *earth.*

188

Con gel, Re gelat, geal, *frost.*

189

Con gen, De genit. En gend, In gn, Pre gener, Primo generat, Pro *to beget.* Re

190

Con ger, Di gest, E jest, In *to carry.* Re Sug Con Ag Con In Un Ana Ag In Pro Re Retro Trans Under Ana Apo Dia En Epi Meta Mono

191

glac, glaciat. *ice.*

192

glomer, glomerat, *a ball.*

193

glori, *glory.*

194

glyph, glypt, *to hollow out.*

195

grad, gress, gred, gree, *to go step by step.*

196

graph, gram, gramm, grammat, grave, graft, *to write.* Ortho Para Poly

197

A(d) grat, Con gratu, Dis gratul, In gratulat, Un grac, gree, greet, *pleasing.*

198

Ag grav, griev, grief, *heavy.*

199

Ag greg, Con gregat, E *a flock.* Se

200

En gross, groc, *thick.*

201

grot, *a cave.*

202

Mis gubern, Un gubernat, govern, *to steer.*

203

Dis gust, Pre *a tasting,* *to taste.*

204

Ad hab,
Co habit,
De ab,
Dis bt,
En hibit,
Ex *to have.*
In
Pro
Re

205

An hal,
Ex halit,
In *to breathe.*

206

Un hal,
heal,
hail,
hol,
whol,
sound.

207

May hap,
Mis *chance.*
Per
Un

208

Dis harmon,
In *agreement*
Un *of sounds.*

209

Ex haust,
to draw out.

210

Be hav,
haf,
to possess.

211

Up heav,
hef,
to lift.

212

Ad her,
Co hes,
In hesit,
Un hesitat,
to stick.

213

Ex hilar,
hilarat,
mirthful.

214

Per histor,
knowing.

215

Cat hol,
whole.

216

In hom,
Super hum,
a man.

217

Dis honor,
Un hones,
honor.

218

De hort,
Ex *to encourage*

219

In hospit,
Un host,
hot,
a stranger.

220

hum,
humat,
the ground.

221

Ad i,
Ambi it,
Circum t,
Co ish,
Coun *to go.*
Ex
In
Ob
Per
Pre
Preter
Trans

222

id,
oid,
a form.

223

idi,
one's own.

224

ident,
the same.

225

Un imag,
imagin,
imaginat,
a picture.

226

Ab	jac,
Ad	ject,
Con	*to throw.*
De	
E	
In	
Inter	
Ob	
Pro	
Re	
Sub	
Tra(ns)	

227

	joc,
	jocul,
	jok,
	a jest.

228

Ad	junct,
Con	junt,
Dis	jug,
En	jugat,
In	join,
Mis	*to join.*
Re	
Sub	
Un	

229

Ab	jur,
Ad	jurat,
Con	just,
In	*right.*
Per	
Un	

230

Un	kin,
	race.

231

	la,
	lay,
	lit,
	the people.

232

Ana	lab,
Cata	leps,
Di	lept,
Epi	lemm,
Meta	*to take.*
Pro	

233

Be	labor,
En	laborat,
Un	*to toil.*
Under	

234

Ba=bi	lanc,
	a dish.

235

Di	lapid,
	lapidat,
	a stone,

236

Col	laps,
De	*to fall.*
E	
Il	
Inter	
Preter	
Re	
Sub	
Supra	

237

Ab	lat,
Col	lay,
De	(fer,)
Di	*to bear.*
E	
Il	
Ob	
Pre	
Pro	
Re	
Sub	
Super	
Trans	

238

	lav,
	to throw out

239

Pro	lax,
Re	lix,
	leas,
	lay,
	loose.

240

Be	leave,
	lieve,
	lief,
	to permit.

241

Ab	leg,
Al	lect,
Col	leagu,
De	lig,
Di	lesson,
Dia	legat,
E	*to pick out.*
Ec	
Il	
Intel	
Neg	
Re	
Se	

242

Re len,
lenit,
lent,
soft.

243

Al lev,
E levat,
Re liev,
Sub lim,
lief,
to lift up.

244

De liber,
Il liberat,
liver,
free.

245

Al lic,
De licat,
E licit,
light,
to entice.

246

Il licit,
Un licenc,
licens,
licenti,
leis,
to be permitted.

247

Al lid,
Col lis,
E *to strike.*

248

Al lig,
Ob ligat,
Re leg,
li,
ly,
leagu,
lieg,
to bind.

249

Il limit,
Un limitat,
a path across fields, a boundary.

250

Ec lip,
El lips,
lipt,
to leave.

251

Col liqu,
De liquat,
E liquesc,
Un *to melt.*

252

Re lish,
leçk,
lick,
to lick.

253

Al liter,
Il literat,
Ob letter,
a letter.

254

Ab loc,
Al locat,
Col low,
Dis *a place.*
E
Inter
Trans

255

A log,
Ambi *a word.*
Ana
Anti
Apo
Cata
Deca
Dia
Ec
En
Mono
Para
Pro
Syl

256

E long,
Fur- (row) longat,
Ob loung,
Pro leng,
long.

257

Al loqu,
Ambi locut,
Circum *to speak.*
Col
E
Inter
Multi
Ob
Pro

258

Ab lu,
Al lut,
Di *to wash.*
E

259

Ante	luc,
E	lucid,
Il	lucidat,
Inter	lumin,
Pel	luminat,
Re	*to shine.*
Trans	

260

Col	luct,
E	luctat,
Ob	*to struggle.*
Re	

261

Al	lud,
Col	lus,
De	*to play.*
E	
Il	
Inter	
Pre	
Pro	

262

Al	lur,
	to decoy.

263

Il	luxuri,
	lusc,
	rankness.

264

	lyr,
	a harp,

265

Ana	lys,
Cata	lyt,
Para	lyz,
	a loosing.

266

	magn,
	mag,
	majest,
	great.

267

A	man,
Ad	min,
Im	main,
Mis	*the hand.*
Un	

268

Im	man,
Per	mans,
Re	main,
	mn,
	to stay.

269

Com	mand,
Counter	mend,
De	*to commit to,*
Re	*to order.*

270

Sub	mar,
Trans	*the sea.*
Ultra	

271

Counter	marc,
Re	mark,
Un	march,
	marqu,
	a mark,
	a limit.

272

	mart,
	march,
	war.

273

Im	mater,
	matr,
	mother,
	matter.

274

Im	matur,
Pre	*ripe.*

275

A	maz,
Be	*a network of paths, to confound.*

276

Im	medi,
Inter	mediat,
	middle.

277

Pre	medit,
Un	meditat,
	to think.

278

	mel,
	mell,
	honey.

279

	melan,
	black.

280

Com	memor,
Im	member,
Re	minisc,
Un	ment,
	a calling to mind.

281

mer,
mir,
brisk.

282

merc,
mercat,
mercen,
merch,
market,
goods.

283

E merg,
Im mers,
Sub *to dip in.*

284

Ad met,
Com metr,
Di meas,
Dia mens,
Hepta *to measure.*
Hexa
Im
Octo
Penta
Sym
Tri
Un

285

Un milit,
militat,
a soldier.

286

Com min,
E minat,
Im men,
Pro *to threaten.*

287

Com min,
Di miniat,
Im minut,
minim,
less.

288

Ad mir,
mirat,
mar,
to wonder.

289

Ad misc,
Com mist,
Im mixt,
Inter ming,
Per mes,
Pro mass,
Un *to mix.*

290

Com miser,
wretched.

291

Im mitig,
Un mitigat,
to soften.

292

Ad mitt,
Com mit,
De miss,
Dis mess,
E mass,
Im *to send.*
Inter
Intro
O
Per
Pre

Preter
Pro
Re
Sub
Trans

293

Com mod
Im modat,
Re modest,
measure.

294

Un molest,
trouble.

295

Ad mon,
De monit,
Pre monstr,
Re monstrat,
Sub *to put in mind.*

296

A(d) mont,
Dis mount,
Par+a *a high hill.*
Pro
Sur
Tra
Ultra

297

Bi moon,
Semi mon,
Tri *the moon.*

298

mar,
the black mulberry.

299

De mor,
Im *manner.*

300

Re mord,
mors,
mordic,
mordicat,
to bite.

301

A mor,
Dis mort,
Im *to die.*
Un

302

Com mov,
E mot,
Im mo,
Pro mob,
Re *to move.*
Un

303

Com mun,
Im mon,
Re *service.*

304

A mus,
to stand idle
to think.

305

Im mus,
Un *a muse,*
a song.

306

mut,
dumb.

307

Com mut,
Im mutat,
Inter *to change.*
Per
Trans

308

Ad nasc,
Con nat,
Counter *to be born.*
De
Ill
In
Preter
Re
Sub
Super
Un

309

An nect,
Con nex,
to tie.

310

Ab neg,
De negat,
Re ny,
to say no.

311

In noc,
Ob nox,
nuis,
to harm.

312

Ab norm,
E *a rule.*

313

Ag nosc,
Bi not,

Cog no,
Con nom,
De nomin,
En noun,
Ig nois,
In noit,
Mis nit,
Pre niz,
Pro *to know.*
Quadri
Tri

314

An numer,
Con *number.*
E
In
Out
Super
Un

315

An nunc,
De nunciat,
E nounc,
Inter *to bring*
Pro *news.*
Re

316

An=ad od,
+in oy,
to hate.

317

Epi+eis od,
Ex *a way.*
Meth
Peri
Syn

Com 318
Ep od,
Mon ed,
Par *a song.*
Pros

319

Ante oec,
Di och,
Par ec,
Peri ish,
a house.

320

An onom,
Ant onym,
Met *a name.*
Par
Syn

321

Co oper,
In operat,
euver,
work.

322

Cat opt,
Di(a) ops,
Syn op,
to see.

323

Ad opt,
Pre optat,
to wish.

324

Ad or,
Ex orat,
Per *to beg.*

325

Co ordin,
Dis ordinat,
Extra ordain,
In order,
Pre ordon,
Prim *order.*
Re

Semi
Sub
Un

326

organ,
an instrument.

327

Ab ori,
Ex ort,
Un origin,
to rise.

328

Ad orn,
Sub ornat,
Un *to fit out.*

329

Neg oti,
otiat,
ease.

330

Ap pac,
Im pacat,
Re peac,
Un peas,
peace.

331

Com pact,
Dis pag,
Im patch,
agreed.

332

Im pair,
to make worse.

333

palli,
palliat,
a covering.

334

Com pan,
Im panat,
bread.

335

Ex pand,
pans,
to spread.

336

Com par,
Dis paris,
Im pair,
Non peer,
equal.

337

Ap par,
Trans parit,
pear,
to come into view.

338

Ap par,
Em parat,
Im pair,
Pre per,
Re perat,
Se pir,
ver,
to make ready.

339

parl,
to speak.

340

A
After
Ap
Bi
Com
Counter
De
Dis
Im
Multi
Pro
Quadri
Re
Tri
Un

part,
portion,
portionat,
a portion.

341

Com
Im
Over
Re
Sur
Tres

pass,
to go by.

342

Ante
De
Re
Un

past,
to feed.

343

Com
Dis
Im

pat,
pass,
to suffer.

344

Anti
Com
Ex
Im

pater,
patr,
parr,
a father.

345

A
Anti
Mono

path,
pathet,
to suffer.

Syn
Un

De
Dis
Em
Im

Un

Im

Un

Ap
Com
Dis
Ex
Im
Inter
Pro
Re

Ap
Com
Counter
De
Dis
Equi
Ex
Im
Over

346

pauper,
pover,
poor.

347

pav,
to strike.

348

pecu,
pecul,
peculi,
peculat,
pecuni,
cattle,
private property.

349

pell,
puls,
pellat,
peal,
to drive.

350

pend,
pens,
ponder,
pois,
to cause to hang down

Per
Pro
S
Sus
Un

351

Im
Un

penetr,
penetrat,
to enter.

352

Im
Re
Sub

penit,
pent,
pen,
to be sorry.

353

Bi
Im

penn,
pen,
pinn,
pin,
a feather.

354

Ex

peri,
pert,
to try.

355

Ap
Com
Im
Per
Re

pet,
petit,
peat,
to seek.

356

Apo
Dia
Em
Epi
En
Pro

phan,
phas,
phat,
phant,
phec,
phes,

phem,
phen,
phet,
fanc,
fant,
to appear.

357

A+dia pher,
Ana phor,
Dia *to bear.*
Epi
Meta
Peri

358

Apo phthegm,
Di phthong,
Mono thegm,
Tri thegmat,
to utter a sound, a voice.

359

Im pi,
Un *dutiful.*

360

Be pict,
De paint,
Im pig,
Over *to paint.*
Un

361

Com ping,
Im pact,
to fix.

362

Com plac,
Dis please,
Im plead,
Un plais,
placat,
to please.

363

Com plain,
plaint,
plague,
to beat.

364

Com plan,
Ex planat,
plain,
piano,
level.

365

Ap plaud,
Dis plaus,
Ex plod,
Im plos,
Un *to clap the hands.*

366

Con ple,
De plet,
Ex pleth,
Im plish,
Re ply,
Sup *to fill.*

367

Ap plic,
Com plicat,
De plex,
Dis play,
Du ploy,
Dou ply,
Em ple,
Ex bl,
Im *to fold.*
Multi
Octo
Per
Quadru
Quintu
Re
Septu
Sextu
Sim
Sup
Tri
Un

368

De plor,
Ex plorat,
Im *to cry out.*

369

Non plus,
Over plur,
Sur plu,
more.

370

poke,
pock,
poach,
pouch,
a small bag.

371

Circum pol,
the pole.

372

Deca pol,
Im polit,
Inter polat,
Over *a city.*
Re
Un

373

Ap pon,
Com posit,
De post,
Dis pos,
Ex pound,
Im *to place,*
Inter
Op
Post
Pre
Pro
Pur
Re
Sub
Trans

374

De popul,
Re populat,
Un publ,
people.

375

Com part,
De partat,
Ex *to carry.*
Im
Op
Pur
Re
Sup
Trans

376

Im pat,
Omni pos,
puis,
able.

377

Im pract,
Mal pragmat,
Un *done.*

378

Ap prec,
De precat,
Im pray,
to entreat.

379

Ap prec,
De pric,
prais,
priz,
a reward.

380

Ap prehend,
Com prehens,
De pris,
Enter *to grasp.*
Im
Re
Sur

381

Com prem,
De press,
Ex print,
Im *to bear*
Op *down upon*
Over
Re
Sup

382

Anti pri,
Im prim,
Sub primat,
Un primit.
prin,
former.

283

De priv,
privat,
single.

384

Ap prob,
Dis probat,
Im proof,
Re prov,
to test.

385

Ap prop,
Re proxim,
Un proximat,
propit,
propinqu,
propinquat
proach,
near.

386

Ap proper,
Ex propri,
Im *one's own.*

387

Ex pugn,
Im pugnat,
Op pugil,
Pro *a fist.*
Re

388

Com pung,
Ex punct,
Un poign,
point,
pon,
to prick.

389

Anti pur,
Im *clean.*

390

Am(b) put,
Com putat,
Coum t,
De *to clean,*
Dis *to reckon.*
Im
Re

391

Re quer,
quiem,
gret,
to complain.

392

Ac quiesc,
Dis quiet,
In quit,
Re quiem,
Un *rest.*

393

Ac quir,
Con quisit,
Dis quer,
Ex quest,
In *to seek.*
Per
Re
Un

394

Bi quot,
S=ex quodr,
quodrat,
quod,
quart,
four.

395

Bi rad,
Cor radiat,
E *a ray.*
Ir

396

E radic,
radicat,
radix,
a root.

397

Ar rang,
De rank,
Out *a row.*
Under

398

Di rap,
En rapt,
Sub rept,
rav,
to snatch.

399

Ir rat,
Over reas,
Un *to reckon.*
Under

400

Car reg,
Di rect,
E regu,
Inter reigu,
Ir roy,
Sou rge,
Su rce,
Sub *to keep straight.*

401

rhetor,
an orator.

402

Ar rid,
De ris,
Ir ridicul,
to laugh.

403

Ir rig,
rigat,
to water a field.

404

rig,
rigor,
to be cold.

405

Ar riv,
De rivat,
Out *a bank.*
Un

406

Ab rog,
Ar rogat,
De *to ask.*
Inter
Pre
Pro
Super+e
Sur

407

rumin,
ruminat,
the gullet,
to chew over again.

408

Ab rupt,
to break.

Cor
Dis
E
Ir
Inter
Pro

409

rur,
rust,
the country.

410

Con sacr,
De sanct,
Ex secrat.
Ob saint,
Un sacerd,
holy.

411

For sak,
to contend.

412

As sal,
De sult,
Ex sail,
In sault,
Re sil,
Sub *to leap.*
Super
Trans

413

In salv,
Re salvat,
Un salut,
saluber,
well.

414

In sap,
Un sip,
sav,
to taste.

415

Dis sat,
In satiat,
Over satis
Super satur,
Un *full.*

416

A(d) scan,
De scans,
Trans scend,
Un scent,
to climb.

417

Con sci,
In *to know.*
Omni
Ne
Pre
Un

418

scop,
Bi=epi scopt,
Epi shop,
Poly *to look.*

419

Anti scrib,
As script,
Circum scriv,
Con *to write.*
De
Ex
In
Inter
Pre
Pro
Re

Sub
Super
Trans
Un

420

Un scrup,
a small pointed stone. to hesitate.

421

In sculp,
sculpt,
to engrave

422

As sed,
Be sess,
Con sid,
In sad,
Po sieg,
Re *to sit.*
Sub
Super

423

Be
Re seech,
seek,
to seek.

424

Con sen,
senat.
seigni,
signi,
sense,
sir,
old.

425

As sent,

Con
Dis
In
Non
Pre
Re
Super

426

Con
En
Ex
Ob
Per
Pro
Pur
Sub

427

As
De
Dis
Ex
In

428

Con
De
Dis
In
Mis
Ob
Pre
Re
Sub
Super

429

Con
De

sens,
scent,
to perceive by the senses.

As
Con
Counter
De
En
In
Pre
Re
Under

430

sign,
signat,
a mark.

431

sil,
to be quiet.

432

simil,
similat,
simul,
simulat,
semble,
like.

433

singul,
singl,
one to each, separate.

434

Dis

sip,
sipat,
to throw.

435

sit,
situate,
a site.

436

As
Con
Dis

soci,
sociat,
a partner.

In
Un

437

Con

sol,
solat,
to comfort.

438

Con
Sur
Un

solid,
solidat,
sold,
firm.

439

Ab
Dis
Re
Un

solv,
solut,
solu,
to loose.

440

Ab
As
Con
Dis
Per
Re

son,
sound,
sound.

441

Ab
Re

sorb,
sorpt,
to suck in.

442

As
Con
Un

sort,
a lot.

443

Re

sort,
to go.

	444	Re	spons,	Ex	stinct,
Be	spang,		spous,	In	*to scratch*
	a shining		espous,		*out.*
	ornament.		*to promise.*		
					455
	445		450	Apo	stol,
As	spars,	As	st,	Dia	stl,
Dis	spers	Circum	stat,	Epi	stalt,
Inter	*to scatter.*	Con	sist,	Peri	*to send.*
		Contra	stas,	Sy(n)	
	446	De	stit,		456
De	sper,	Di	stitut,		string,
Pro	sperat,	Ex	stic,		strong,
	spair,	In	*to stand.*		streng,
	to hope.	Inter			*a small*
		Ob			*rope.*
	447	Per			
A(d)	spic,	Pro			457
Circum	spect,	Re		A(d)	string,
Con	spec,	Sub		Con	strict,
De	spis,	Super		Di	strain,
Ex	spit,			Re	strait,
In	espec,		451	Un	stress,
Intro	*to look.*	In	staur,		*to draw*
Per		Re	staurat,		*tight.*
Pro			stor,		
Re			*to renew.*		458
Sus				Ana	stroph,
Trans			452	Anti	*to turn.*
		Con	stell,	Apo	
	448	Inter	stellat,	Cata	
A(d)	spir,		*a star.*	Epi	
Con	spirat,			Mono	
Di	spirit,		453		459
Ex	sprit,	Con	stern,	Con	stru,
In	spright,	In	strat,	De	struct,
Per	*to breathe.*	Inter	sternat,	In	stroy,
Re		Pro	street,	Ob	*to build.*
Sus		Sub	*to spread.*	Sub	
Trans		Un		Super	
					460
	449		454		strug,
De	spond,	Di	stingu,		*a quarrel.*

461

Dis, Per

suad, suas, *to advise.*

462

As, Con, Pre, Re, Sub, Trans

sum, sumpt, sumps, *to take up.*

463

Com

summ, summat, *sum.*

464

In

super, suprem, superb, sovereign, *above.*

465

Ab

surd, *deaf.*

466

An(d), For

swer, swear, *to affirm.*

467

swif, swiv, *to move quickly.*

468

tabern, tavern, *a hut.*

469

tabul, tabl, *a board.*

470

Eu, Syn

tact, tax, *to place in order.*

471

Cur(t), De, En, Re

tail, *to cut.*

472

Re

tal, taliat, *like.*

473

At, Con, En, In

tang, tact, tamin, tag,

Per

teger, tegr, tigu, tire, tax,

taxat, task, touch, *to touch.*

474

Re

tard, tardat, *slow.*

475

Over

ted, *to weary.*

476

De, In, Pro, Re

teg, tect, *to cover.*

477

A, Ana, At, Con, Dis, En, Epi, Ex, In, Mis

tem, tm, tom, templ, templat, tempor, tempest, temper, temperat, tens, *to cut, a piece cut off, time, to regulate.*

478

At, Un

tempt, *to make trial of.*

479

Abs, Con, Coun, De, Enter, Ob, Per, Pur, Re, Sus

ten, tent, tin, tain, *to hold.*

480

At tend,
Con tens,
Dis tent,
Ex *to stretch.*
In
Os
Par
Pre
Sub
Un

481

At ter,
Con trit,
De tri,
tritur,
triturat,
to rub.

482

Con term,
De termin,
Ex terminat,
In *a bound.*

483

De terr,
Un ter,
to make afraid.

484

Circum terr,
Con ter,
De terrest,
Ex *the earth.*
In
Par
Sub
Super

485

At test,
Con testat,
De *a witness.*
In
Ob
Pro
Un

486

A the,
Mono de,
Poly div,
Tri *a god.*

487

Ana the,
Anti them,
Apo themat,
Epi thes,
Hypo thec,
Meta *to put.*
Para
Para+ en
Pro
Pros
Syn

488

Un thesaur,
treasur,
store.

489

In tim,
timid,
timidat,
timor,
to fear.

490

Un ting,
tinct,
tint,
taint,
to color.

491

Re tire,
to draw.

492

In toler,
tolerat,
to endure.

493

A ton,
As tonat,
At tound,
[redacted] tun,
[redacted] *a sound.*
Iso
Mono
Peri
Semi
Syn
Tri
Un

494

U=eu top,
a place.

495

Con tort,
De tors,
Dis *to twist.*
Ex
In
Re

496

Abs trah,
At tract,
Be trac,

Con tray,
De trait,
Dis track,
Ex train,
In treat,
Par *to drag.*
Pro
Re
Sub
Un

497

In trepid,
trepidat,
trembling.

498

At trib,
Con tribut,
Dis *to assign.*
Re

499

Con triv,
to hit upon

500

Abs trud,
De trus,
Ex *to thrust.*
In
Ob
Pro
Re

501

Con tum,
Ex tumul,
In tumult,
Pro tumid,
tumor,
tuber,
to swell.

502

Dis turb,
Per turbat,
Un troubl,
to confuse,

503

In turg,
turgid,
to grow big.

504

ug,
ugh.

505

Ad umbr,
Pen umbrat,
S(ub) ombr,
a shade,

506

Dis un,
Re unit,
one.

507

Ab und,
In undat,
Re ound,
a wave.

508

An ungu,
In unct,
oint,
to smear.

509

Ab ut,
Dis us,
In *to use.*
Mis
Un

510

Be ut,
out,
exterior.

511

Ne uter,
utr,
either.

512

vacu,
vacat,
empty.

313

E vad,
In vas,
Per *to go.*

514

E vag,
Extra vagr,
strolling about.

515

A val,
Bi vail,
Con valesc,
Counter *to be strong*
Equi
In
Pre
Quadri
Quanti
Tri
Un
Under
Uni

516

Circum vall,
Contra vallat,
Inter val,
a stake,

517

van,
vain,
empty.

518

E vapor,
vaporat,
steam,

519

In vari,
Un *diverse.*

520

Extra vas,
vascul,
vess,
a vessel.

521

Con veh,
In vect,
Trans vex,
veigh,
vey,
to carry.

522

De velat,
Re veal,
Un veil,
a covering.

523

Ad ven,
Circum vent,
Con *to come.*
Contra
E
In
Inter
Pre
Re
Sub
Super

524

Inter ven,
venat,
vein,
a blood vessel.

525

vend,
vendit,
ven,
to sell.

526

Re ver,
to fear.

527

Ad verb,
Pro verbat,
a word.

528

verd,
green.

529

verm,
a worm,

530

A vert,
Ad vers,
Con vertis,
Contro versat,
Di vorc,
In *to turn.*
Intro
Ob
Per
Re
Retro
Sub
Trans
Uni

531

In vestig,
vestigat,
a footstep.

532

In veter,
veterat,
old.

533

Con vi,
De vey,
En voy,
In voic,
Ob *a way.*
Per
Pre
Tri

534

vic,
viciss,
change.

535

Ad vid,
De vis,
Di visit,
E visitat,

En	vist,	Sur	vit,		545
Per	vest,		*to live.*	A	vot,
Pre	vic,		541	De	vout,
Pro	vey,	Ad	voc,	Out	vow,
Pur	vy,	Con	vocat,	Un	*to promise.*
Re	view,	E	vok,		
Super	us,	Equi	voic,		546
Sur	ud,	In	vouch,		wake,
	to see.	Pre	vow,		watch,
		Re	*a voice.*		*to rouse from sleep,*
	536	Uni			*to be awake.*
In	vig,		542		
	vigor,	Bene	vol,		547
	vigorat,	De	volit,	A	ware,
	to be lively.	En	volunt,	Be	*taking notice.*
		In	volupt,		
	537	Male	velop,		
	vigil,	Ne	*to wish.*		548
	watchful.			Com-	weal,
			543	mon	well,
	538	Circum	volv,	Un	*good.*
Con	vine,	Con	volut,		
E	vict,	De	volumin,		
In	vanqu,	E	volt,		549
Pro	*to overcome.*	In	*to roll.*	Quick	wit,
Un		Un		Un	wis,
		Ob		Under	wir,
	539	Re			*to know.*
In	viol,				
Un	violat,		544		
	to hurt.	De	vor,		
		Omni	vorac,		550
	540		vour,		zeal,
Con	viv,		*to eat greedily.*		jeal,
Re	vict,				*emulation.*

PREFIXES.

The Prefixes with their meanings, should be carefully learned.

A,	*on.*	Dec,	*ten.*	par,	
		Demo,	*people.*	Peri,	*around.*
A, an	*without.*	Dia, di,	*through.*	Post,	*after.*
		Dis, di,	*apart.*	Pre,prea,	*before.*
Ab, abs,	*from, off.*	Dodeca,	*twelve.*	Preter,	*beyond.*
a, adv,		Dys,	*bad.*	Prim,	*first.*
av, v,		Ec,	*out.*	prin,	
		En, em,	*in.*	Pro, por,	*fore, forward.*
Ad, ac,af,	*to.*	Enter,	*between.*	par,	
ag, al,		Epi, ep,	*upon.*	Quadr,	*four.*
an, ap,		eph,		Quinqu,	*five.*
ar, as,		Equi,	*equal.*	Quint,	*five.*
at,		Ex, re, ef,	*out.*	Re, red,	*back, again.*
		Extra,	*beyond.*	Retro,	*backward.*
Ambi,	*around.*	En, ev,	*well, good,*	Se,	*without,*
amb,		For,	*against.*	Semi,	*half.*
am, an,		Fore,	*before.*	Sept,	*seven.*
		Hept,	*seven.*	Sex,	*six.*
Amphi,	*around, on both sides.*	Hetero,	*other.*	Sine, sin,	*without.*
		Hyper,	*above.*	sim, s,	
		Hypo,	*under.*	Sub, suc,	*under.*
Ana,	*up, backwards.*	hyp,		suf,	*after.*
		In, ig, il,	*upon, not,*	sug,	
An(d,)	*against.*	im, ir,	*against.*	sup,	
Ante,	*before.*	Inter,	*among.*	sur,	
Anti,ant,	*against.*	Intro,	*within.*	sus,	
Apo, ap,	*from off.*	Juxta,	*close by.*	sou,	
aph,		Meta,	*after.*	su,	
Arist,	*best.*	met,		Subter,	*under.*
Aut,	*self.*	Meth,	*beyond.*	Super,	*above,*
Be,	*near.*	Mill, mil,	*thousand.*	supra,	
Bene,	*well.*	Mis,	*wrong.*	sur,	
Bis, bi,	*two, twice.*	Mon,	*single.*		
By,	*beside.*	Ne, neg,	*not.*	Syn, syl,	*with,*
Cata,	*down,*	Non,	*against.*	sym,	*together,*
cat,	*against.*	Ob, ac,	*in front of.*	sys, sy,	
Cent,	*hundred.*	of, op,		T,	*intensive.*
Circum,	*around.*	Oct,	*eight.*	Tetra,	*four.*
Cis,	*on this side.*	Ortho,	*straight.*	Theo,	*god.*
Con, co,	*with.*	Out,	*beyond.*	Trans,	*over, beyond.*
cog, col,	*together.*	Over,	*too much.*	tra, traf,	
com,		Para,	*beside.*	tres,	
con,		par,		Tri,	*three.*
cor,		Pene,	*almost.*	Un,	*not.*
coun,		Penta,	*five.*	With,	*against.*
De,	*down, from.*	Per, pel,	*through,very.*		

SUFFIXES.

These should be carefully learned, as they occur in the text used.

Able,	*that may be, full.*	Dom,	*jurisdiction, state of being*	Ial,	al.
Ably,	*able+ly.*	Ed,	*participial,*	Ian,	an.
Ac,	*pertaining to*		*did or was.*	Ible,	able.
Ace,	*that which.*	Ee,	*one who.*	Ibly,	ably.
Aceous,	ac+eous.	Eer,	*one who.*	Ic,	*pertaining to*
Acity,	ac+ity.	El,	*diminutive.*	Ical,	ic+al.
Acle,	*doer, place.*	En,	*participial,*	Ice,	*that which.*
Acy,	*state of being*		*that which.*		*quality of,*
Ade,	*having the quality of,*		*to make, made of,*		*state of.*
	that which.		*to become.*	Icity,	ic+ity.
Age,	*collective,*			Icle,	cle.
	state of being.	Ence,	ance.	Ics,	*doctrine, art,*
Ain,	an.	Ency,	ancy.		*or science of.*
Al,	*pertaining to*	Enger,	*one who.*		
An,	*pertaining to*	Ent,	ant.	Id,	*having the*
	one who.	Er,	*one who,*		*quality of.*
Ance,	*state of being*		more.		
Ancy,	*state of being*	Ery,	ary.	Ie,	y.
Ant,	*ing,*	Escence,	*state of becoming.*	Iencc.	ance,
	one who.			Ient.	ant,
Ar,	*pertaining to*	Escent,	*becoming.*	Ific,	fic.
Ard,	*one who,*	Esque,	*like.*	Ify,	fic.
	that which.	Ess,	*feminine.*	Ile,	*pertaining to.*
Ary,	ar.		*state of being*	Ine,	*belonging to.*
	place where.	Est,	*most, sign of 3d pers.*	Ing,	*participial, act of,*
Asm,	ism,		*sing. in verbs*		*state of,*
Ate,	*state of being like, one who, that which, to make.*	Et,	*diminutive. one who. that which.*	Ion,	*act of, state of being, that which,*
Atory,	ate+ory.	Eth,	*sign of 3d per sing. in verbs*		
Ce,	*state of, quality of, adverbial.*	Fic,	*to make.*	Iot,	ot.
		Ful,	*abounding in*	Ious,	ous,
Cle,	*diminutive.*	Fy,	fic.	Isan,	*one who.*
Cule,	*diminutive.*			Ise,	*to make, to give.*
Cy,	acy.	G,	ing.		
	participial,			Ish,	*like, to make.*
D,	*did or was, that which.*	Hood,	*state of being*		

Ism,	state of being, act of, idiom of, doctrine of.	Ne,	participial,		in verbs.
		Ness,	state of, quality of.	Ship,	office of,
				Some,	having the quality of. causing.
		Ocity,	ac+ity.		
		Oid,	like.		
Ist,	one who,	Om,	that which.		
It,	et, ite.	On,	that which. diminutive. augmentative implemental.	St,	est.
Ite,	one who, that which.			Ster,	one who.
				Stress,	she who.
Ity,	ty.			T,	participial. did or was. that which.
Ive,	having the quality of, one who, that which.	Or,	ness, one who. that which.	Ter,	the act of.
				Th,	quality of. that which.
		Ory,	relating to, of place, that which.		sign of 3d per sing. in verbs. adverbial.
Ix,	she who.				
Ize,	ise.				
Kin,	diminution,	Ose,	full of.	Tude,	state of being.
L,	le.	Ot,	diminutive. that which.	Ture,	that which is to be.
Le,	diminutive, frequntative, instrumental			Ty,	quality of. power.
		Ous,	full of.		
		On,	diminutive. that which.	Uble,	able.
Less,	without.			Ude,	ness.
Let,	diminutive.			Ule,	diminutive.
Like,	similar to.	R,	adverbial. sign of the poss. case.	Ulent,	full of.
Ling,	diminutive.			Ure,	that which, state of being.
Ly,	like.				
M,	that which. sign of the obj. case.	Ren,	sign of the plural.	Ward,	in direction of.
		Ress,	stress,		
Men,	that which.	Ric,	jurisdiction.	Ways,	adverbial,
Mence,	men+ce.	Ry,	whole of, practice of.	Wise,	adverbial.
Ment,	that which.				
Min,	that which.			Y,	full of,
Mony,	that which.	S,	sign of the plural, sign of the poss. case, sign of of the 3d per. sing.		state of, diminutive, like.
N.	participial. that which.				
				Yer,	one who.
Nce,	adverbial.			Zen,	one who.

BIOGRAPHICAL INDEX.

Eng. stands for Englishman; Am., for American; b, for born and d, for died.

Joseph Addison, Eng., writer of prose and of poetry, b. 1672, d. 1719. His most popular works are his papers in the "Spectator." The "Spectator" was begun in London, March 1st, 1711, and was issued daily for about two years. *The Vision of Mirza* is No. 159 of the "Spectator."

Sir Samuel White Baker, Eng., traveler, b. 1821. His accounts of his explorations in Africa are entertaining and valuable.

George Bancroft, Am., statesman and historian, b. 1800. He graduated at Harvard College, and afterwards studied several years in Germany. His first literary productions were poems and translations. His History of the United States is the best yet written.

William Cullen Bryant, Am., poet and journalist, b. 1794. He was educated at Williams College; he studied law, and was admitted to the bar in 1815. In 1826 he became connected with the N. Y. "Evening Post."

John Bunyan, Eng., preacher and writer, b. 1628, d. 1688. His great work is the Pilgrim's Progress.

William Cowper, Eng., poet, b. 1731, d. 1800. He was trained for the law, but scarcely entered upon the practice of it. John Gilpin and The Task, are among his poems.

Thomas De Quincey, Eng., writer of prose, b. 1785, d. 1859. A Noble Revenge, is from his Autobiographical sketches.

Charles Dickens, Eng., novelist, b. 1812, d. 1870. He began, but soon abandoned, the study of the law. He entered upon his literary career as a reporter of parliamentary debates.

Oliver Goldsmith, Irish, novelist and poet, b. 1728, d. 1774. The Deserted Village, a poem, and The Vicar of Wakefield, a novel, are the most read of his works. Grace Preferable to Beauty, is from the "Citizen of the World."

Thomas Gray, Eng., poet, b. 1716, d. 1771. The Elegy written in a Country Church yard, is the best known of his poems.

Washington Irving, Am., historian and biographer, b. 1783, d. 1859. He studied law and was admitted to the bar, but did not enter upon the practice of his profession. After a failure in merchantile pursuits, he devoted his energies to literature, Christmas is from "The Sketch Book."

Samuel Johnson, Eng., lexicographer and essayist, b. 1709, d. 1784. His English Dictionary is still used. Rasselas, a story, and the Rambler, a series of Essays, are two of the most important of his works. The Journey of a Day, is No. 65 of "The Rambler."

Charles Lamb, Eng., essayist and poet, b. 1775, d. 1834. His best known work is The Essays of Elia. Old China is one of those essays.

Abraham Lincoln, Am., president of the U. S., b. 1809, d. 1865. He received about a year's schooling, studied law while engaged in other business, and was admitted to practice law in 1836. He was elected to Congress in 1847, was elected president in 1860, and in 1864.

John Locke, Eng., philosopher and metaphysician, b. 1632, d. 1704. His greatest work is "An Essay concerning the the Human Understanding." His Thoughts, concerning Education, is a work of great value.

Henry Wadsworth Longfellow, Am., poet, 1807. He graduated at Bowdoin College, studied law, became professor of modern languages at Bowd. Coll. Afterward he spent four years in Europe, and, in 1838, became professor at Harvard College. Since 1854, he has devoted himself exclusively to literature.

James Russell Lowell, Am., poet, satirist and critic, b. 1899. He graduated at Harvard College, was admitted to to practice of law in 1840, but soon devoted himself to literature.

Francis Mahony, Irish, humorist and journalist. b. 1800. Pseudonym, Father Prout.

James Montgomery, Scotch, poet and journalist, b. 1771, d. 1854.

James Gates Percival, Am., poet and geologist, b. 1775, d. 1856. He studied medicine and entered upon the practice of his profession in 1820, was state geologist of Ill. at the time of his death.

William Robertson, Scotch, clergyman and historian, b. 1721, d. 1793. *The Army of Charles V before Algiers*, is from his History of Charles V.

John Ruskin, Eng., art-critic, b. 1819. "The Sky" consists of selections from his works.

John Godfrey Saxe, Am, humorous poet, b. 1816. He graduated at Middlebury College, practised law for several years, but gave up the profession for literature.

William Shakespeare, Eng, dramatist, b. 1564, d. 1616. Of his early life little is known. He was member of a company styled "the Lord Chamberlain's Servants," and was both an actor and a writer of plays.

Edmund Spenser, Eng., poet, b. 1553, d. 1599. His great work is "The Faerie Queene."

Anne Steele, Eng., a writer of hymns, b. 1716, d. 1778.

Jeremy Taylor, Eng., theologian, b. 1613, d. 1667. "Holy Living, Holy Dying and Liberty of Prophesying," are among the best of his works.

Alfred Tennyson, Eng., poet, b. 1800. His first independent volume appeared in 1830.

Richard Chevenix, Trench, Eng. theologian and philologist, b. 1807. On the Study of Words, English Past and Present, Notes on the Miracles, and Notes on the Parables are some of his works.

Isaac Watts, Eng., clergyman and poet, b. 1674, d. 1748. His "Hymns" which came into use about 1700, is said to have been "the first regular Hymn-book" in English.